

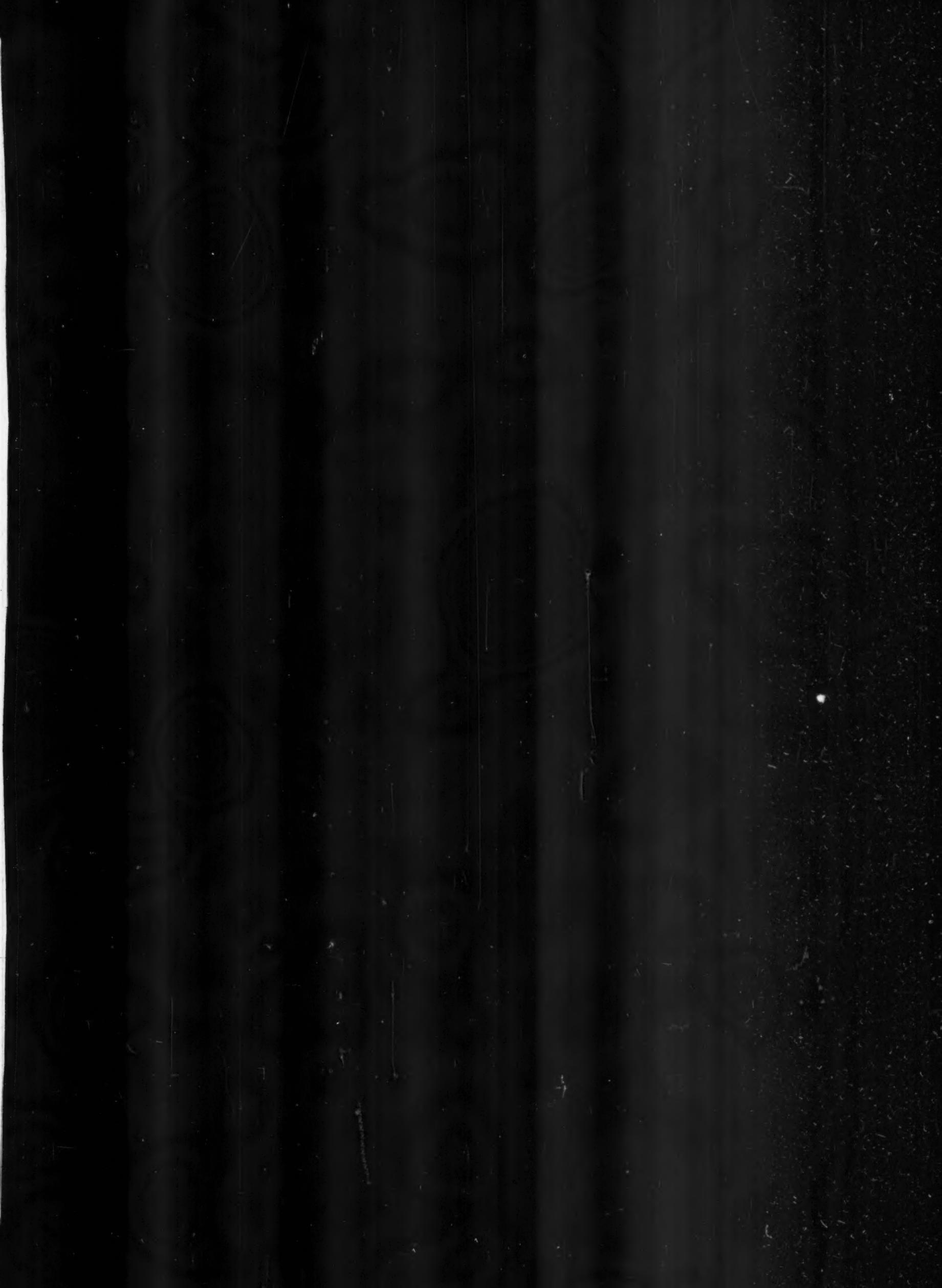
American FABRICS



Number One, 1916 \$2.50 A Copy



FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.







American Fabrics

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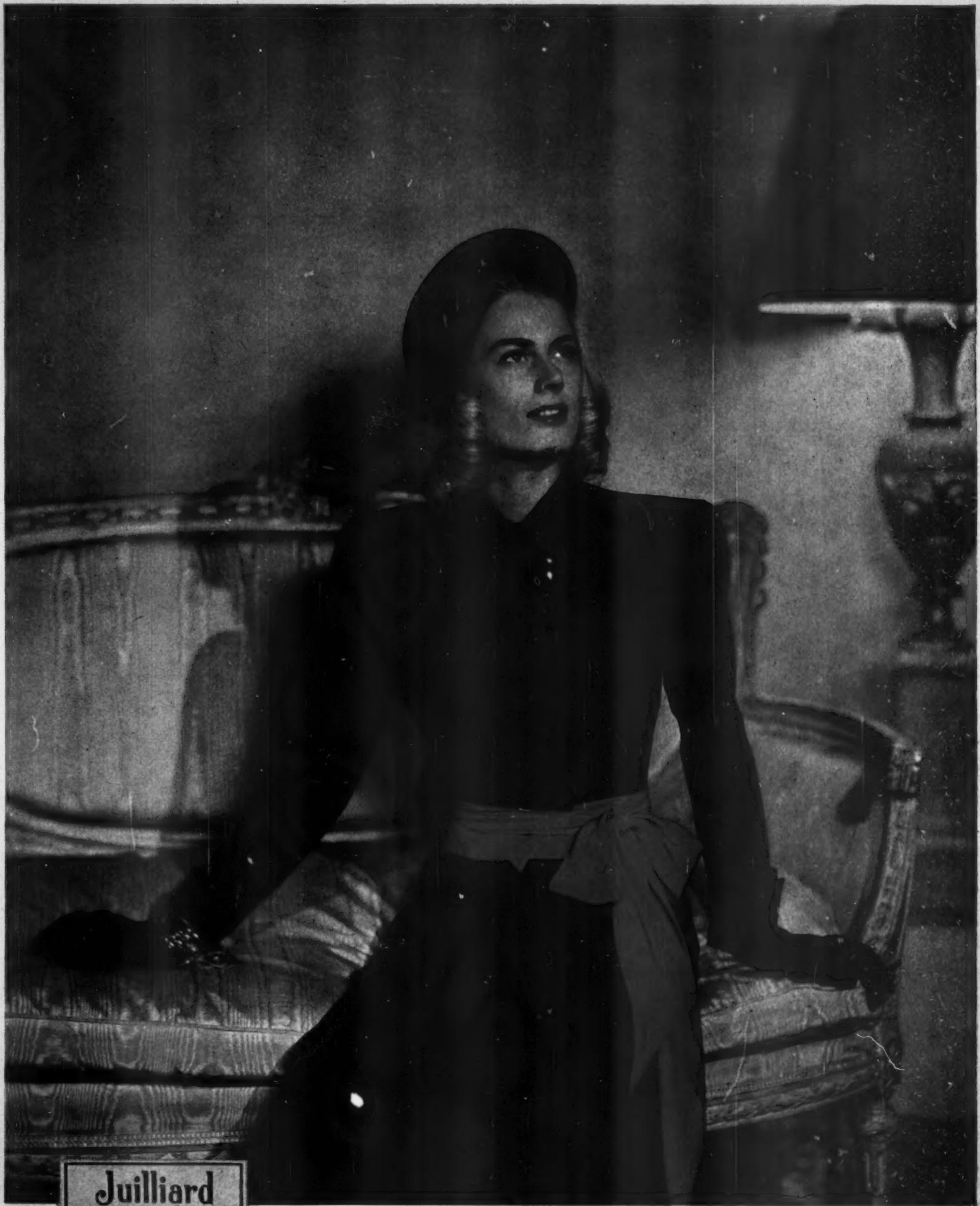
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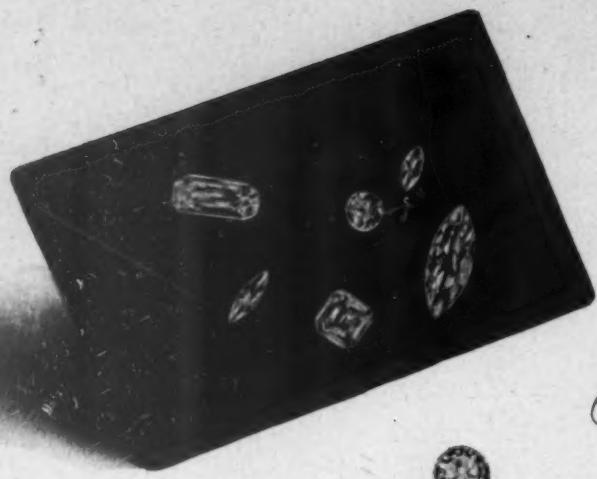
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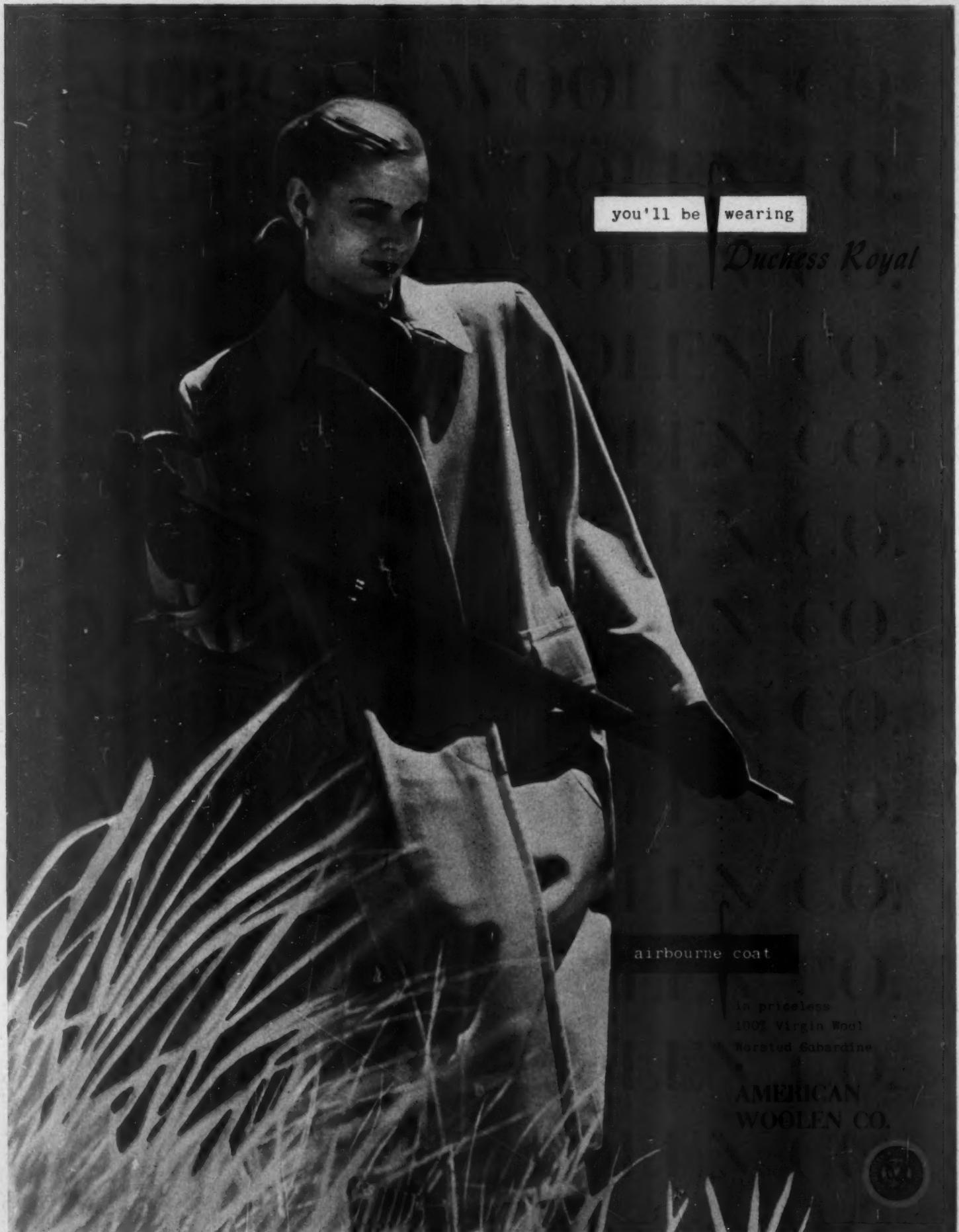
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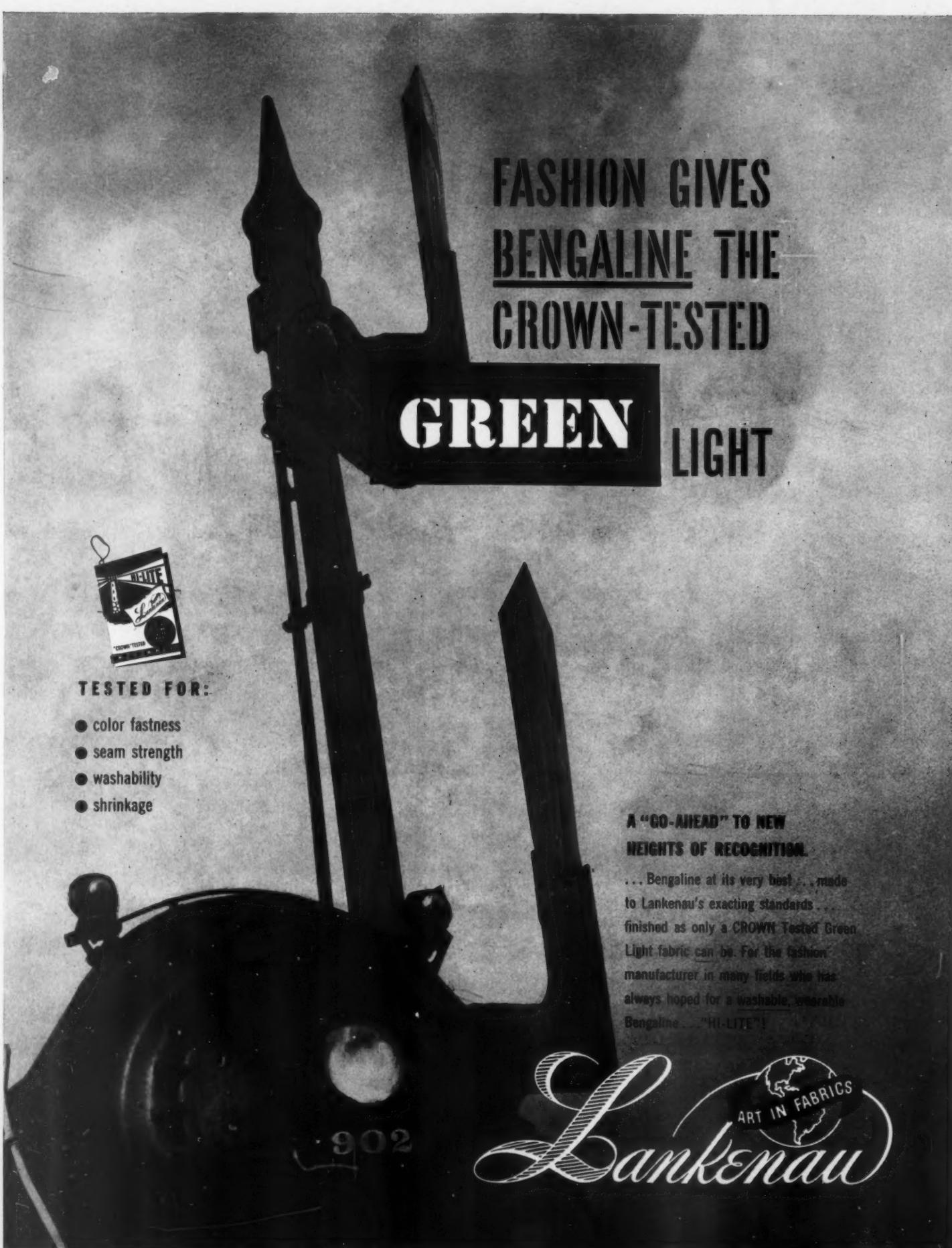
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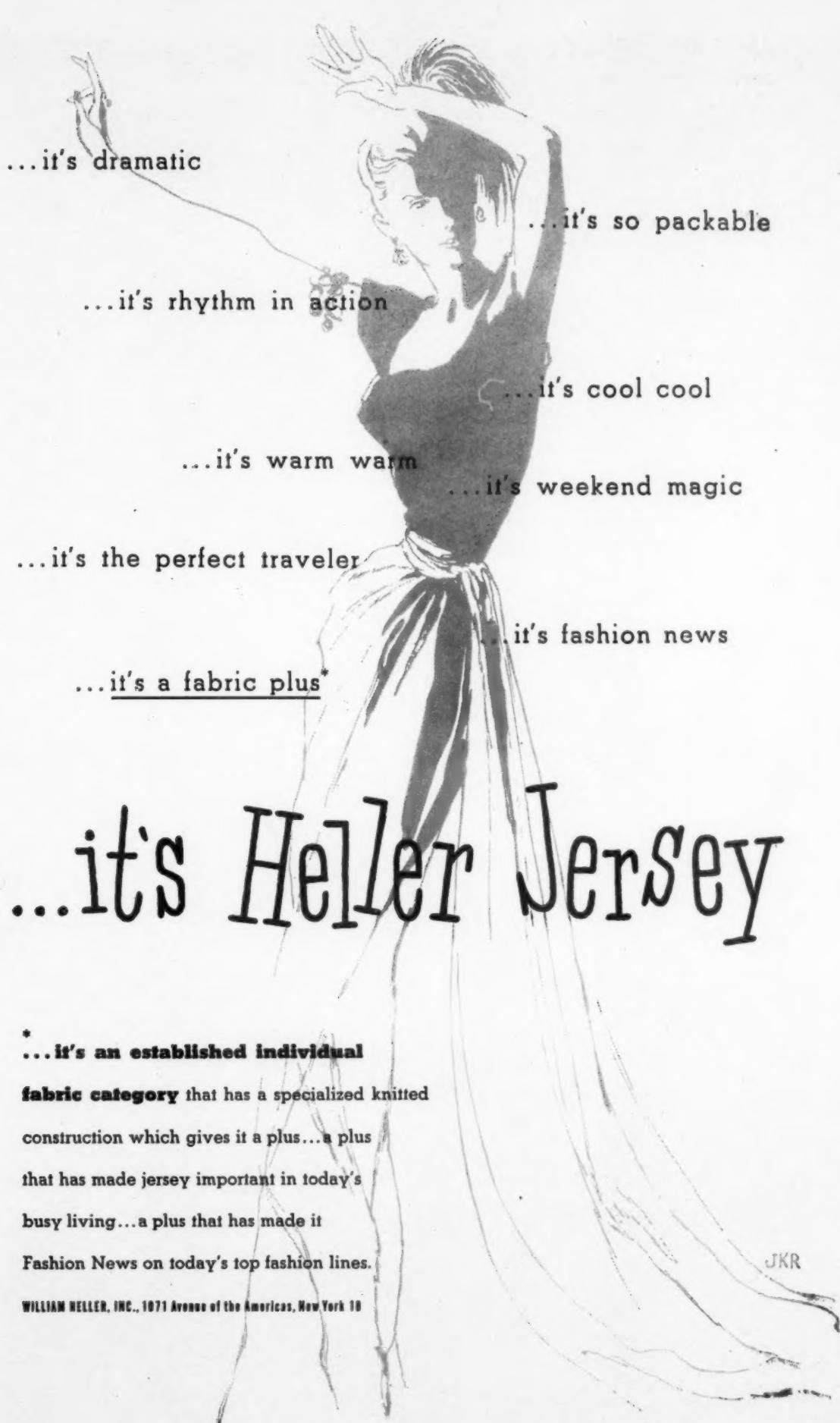
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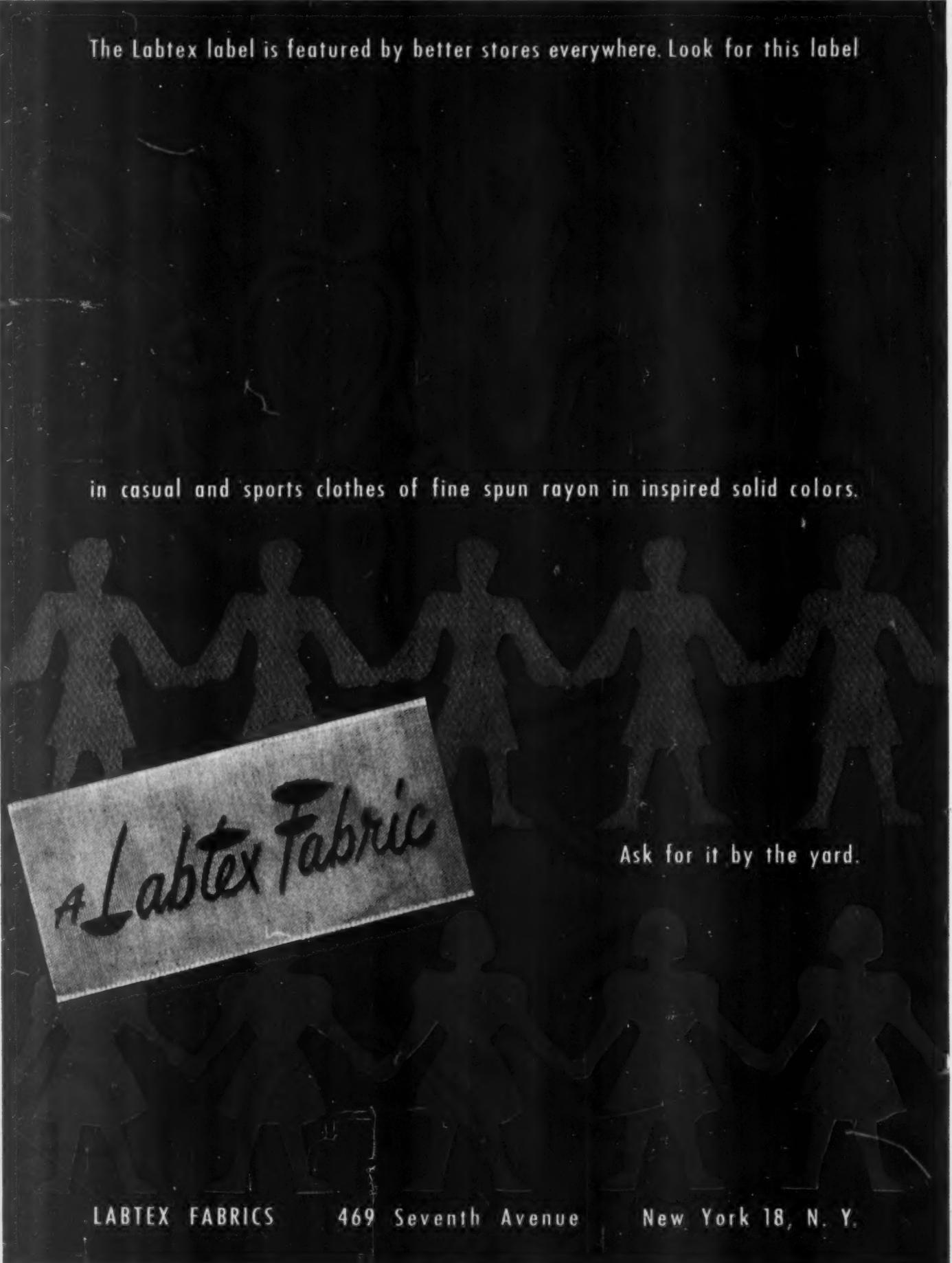
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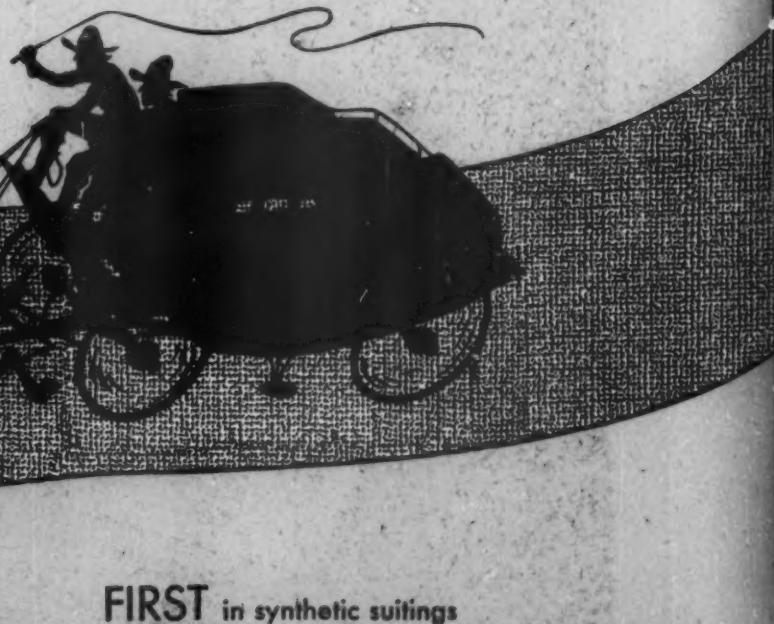
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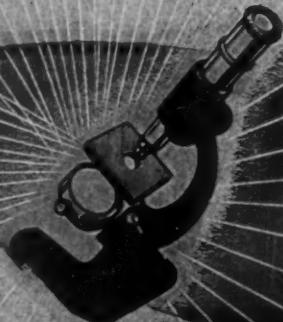


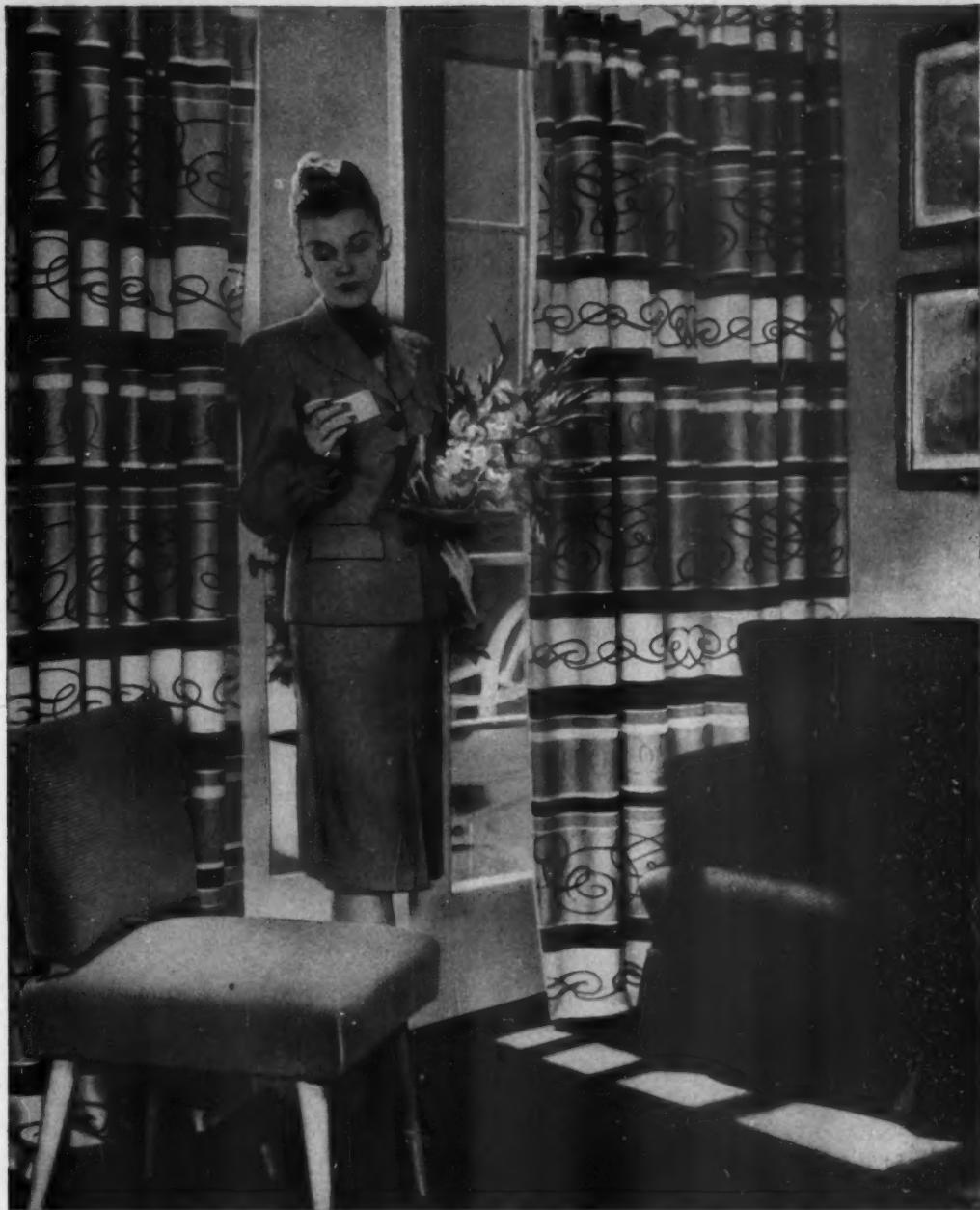
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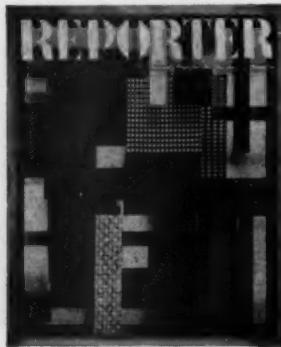
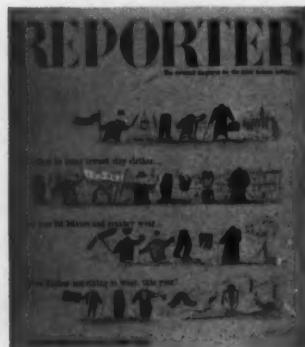
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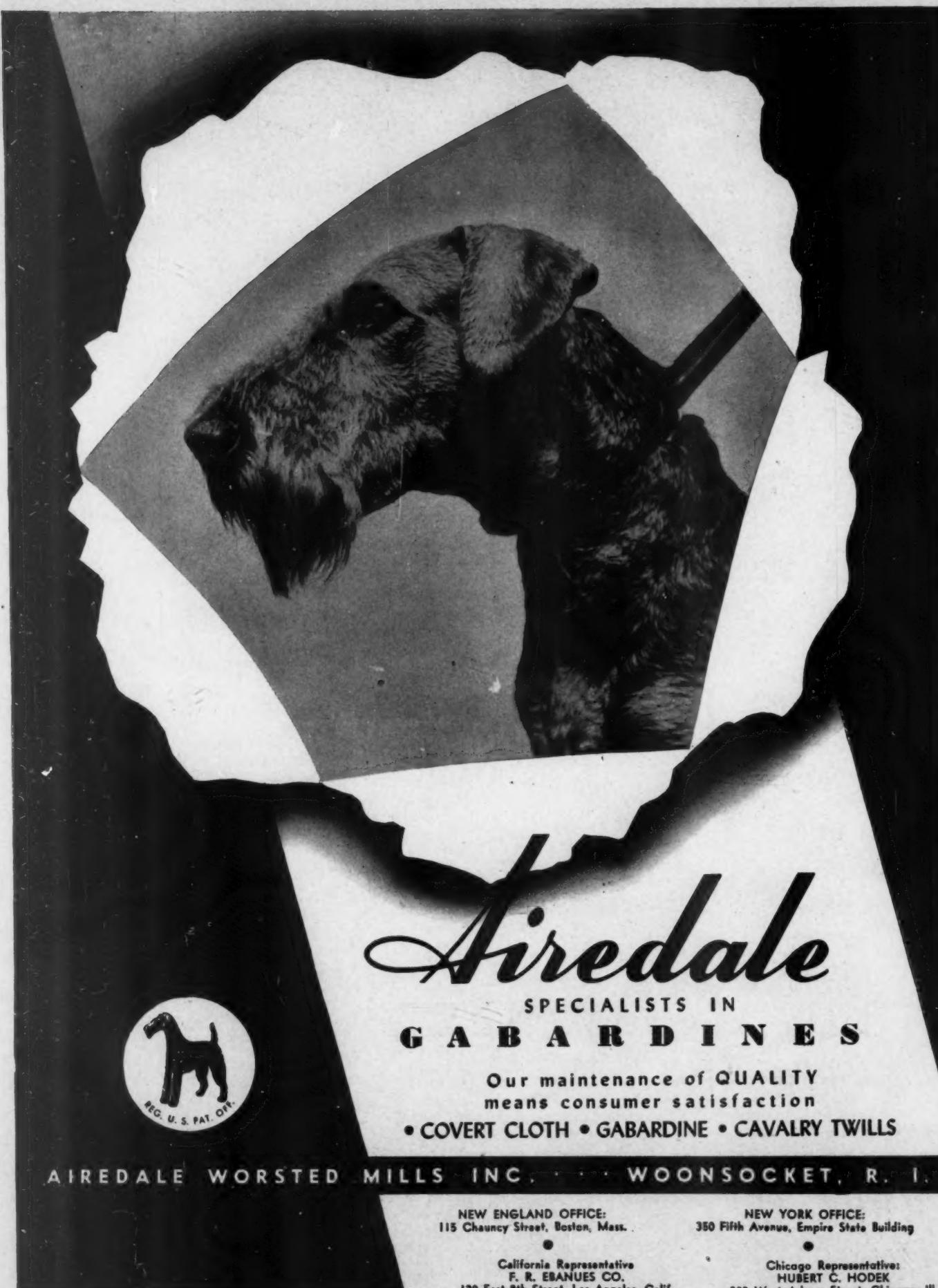
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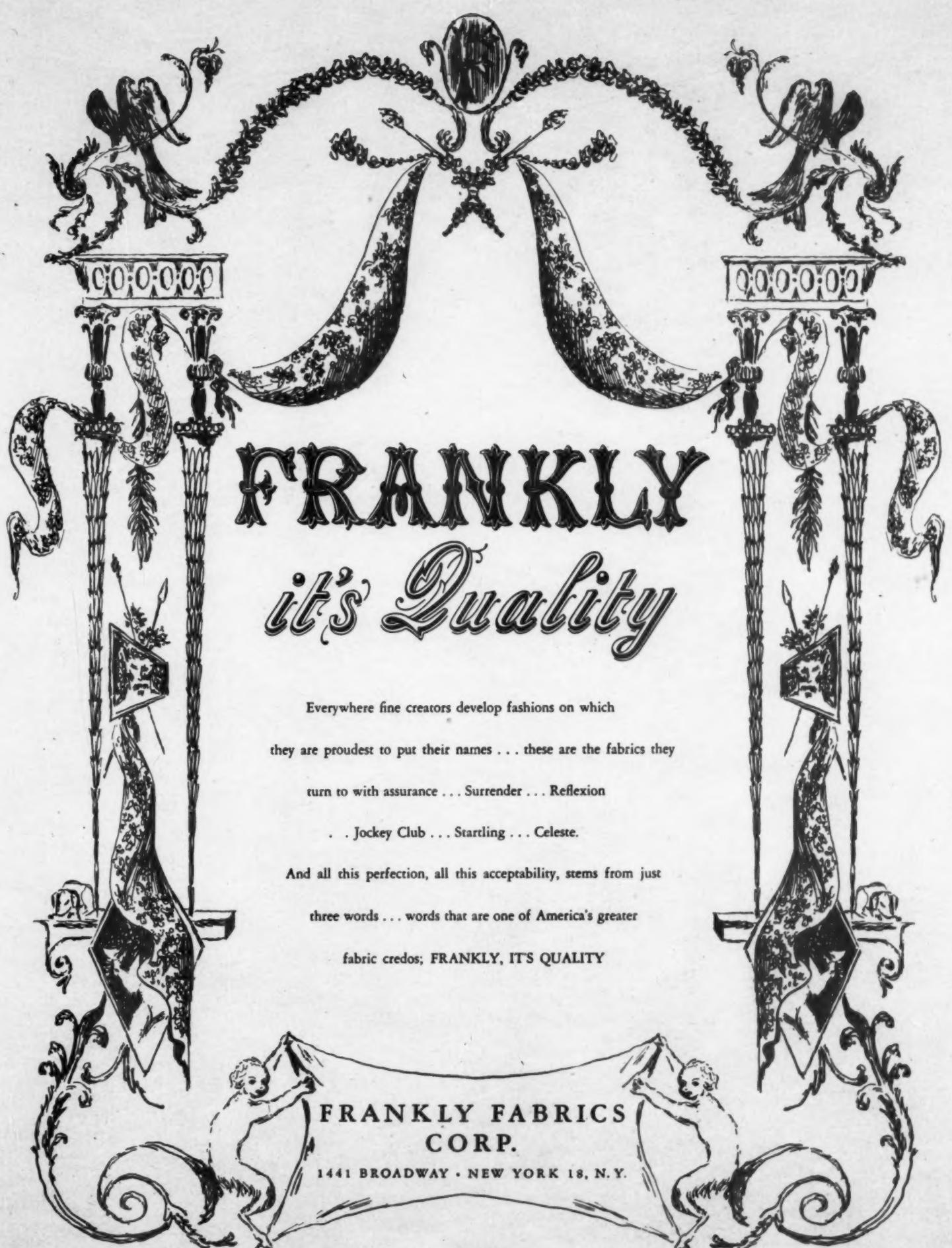
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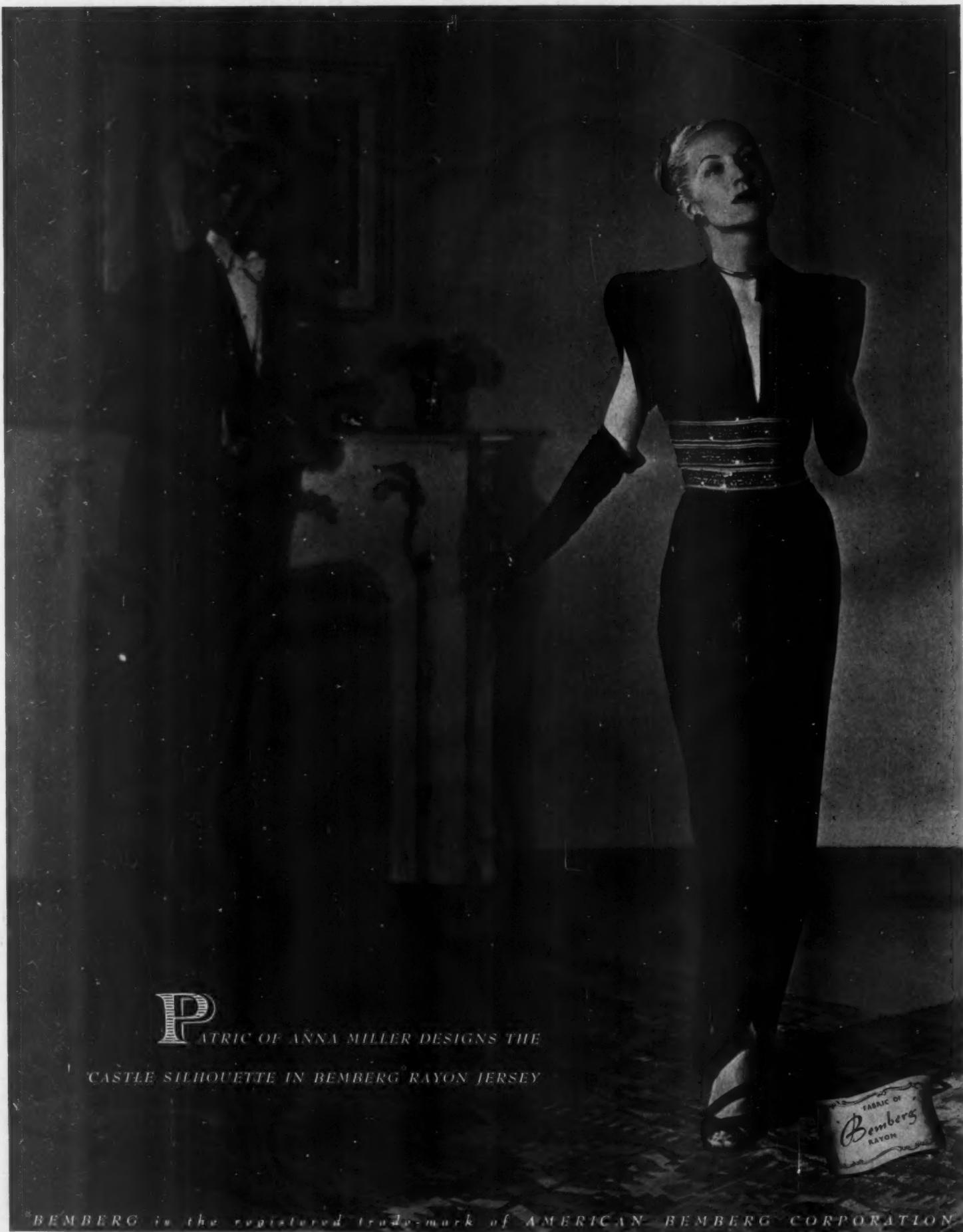


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Number One



Fall 1946

American Fabrics

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. . . and be sure you test your I.Q. in American Fabrics through the Knowledge Testers especially prepared for this issue.

This is the American Fabric industry...a giant eight billion dollar industry...corner stone of one of the three basics of life--food, clothing and shelter; providing the life-giving fabrics for the men, women and children of America --and for a good part of the world . . . contributing to the sinews of industry... to the progress of man's good. ☐ ☐ ☐

This is the American Fabric industry...spinners, weavers, designers, merchants, financiers... chemists, physicists, planners, creators, promoters...all integrated into a monumental yet human industry...all working to pour forth the fabrics for mankind. This is the American



Fabric Industry...the root from which stem our fabrics...those which help the lass to get her man...those which cover the furniture in our homes...the fabrics that went into the parachute which brought a young American down from the clouds to safety...the warm, life-protecting woolens and worsteds...the farm worker's blue jeans...the gay print on a Florida beach. This is the American Fabric industry...reflecting the living panorama of American life...with three centuries of tradition...a great American Industry, basic part and parcel of the living structure of America. ● ● ●



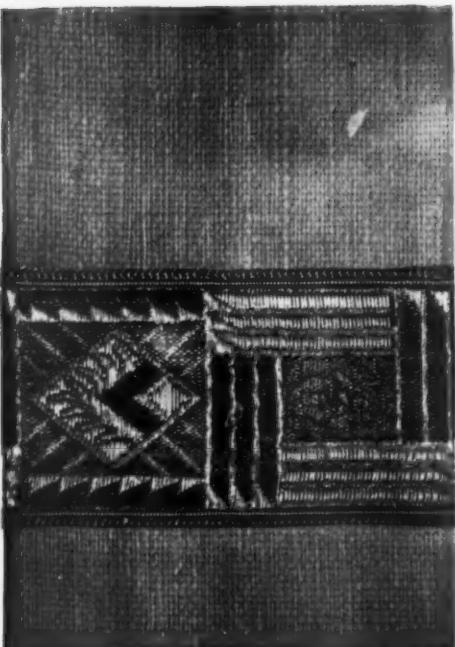
Fabrics of the Past Reflected the Fashions of the Past . . .

As civilization unfolded its pages, the art and the fabric of each era were intertwined. Fine fabric design was indeed the spur to elegance in fashion . . . while the jewels of the weaver's craft inspired artists to immortalize the current fabrics in today's world masterpieces.

Fashion throughout the ages has borne the imprint of the weaver . . . and thus the historical as well as the cultural development of a period are easily determinable from its fabrics.

Designers, then, drew on fabrics for fashion inspiration. They do so today . . . and will forevermore.

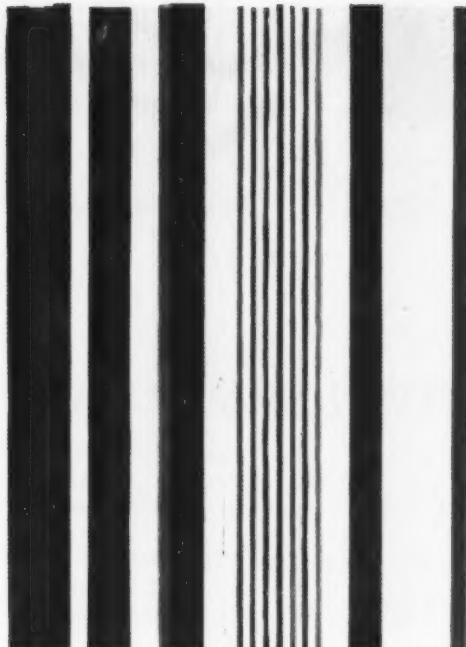
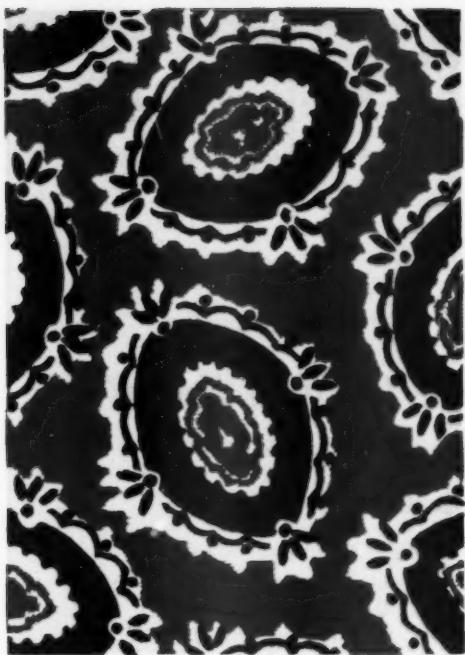
On these pages we suggest apparel fashions of periods which have influenced history . . . and show the fabrics which inspired them.



The Attic Greeks raised linen weaving to a great standard. They were also the first to use border prints.



Ancient Chinese art presents a living panorama of Chinese history . . . a never ending story of a way of life.



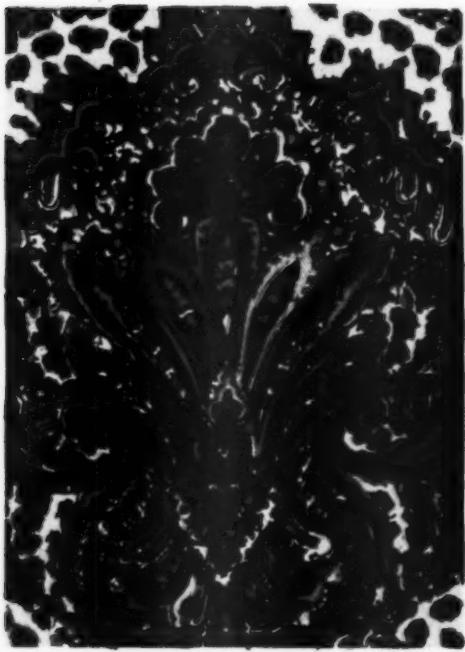
Connoisseurs of fabrics say that Persia produced the most remarkable stuffs ever created by man.



A textile design by David lent itself admirably to this potpourri. It was striped satin in colored and brocaded stripes.



Throughout Egyptian fabrics run the strain of the lotus leaf, symbolic and at the same time color-inspiring in design.



The story of textile design in ancient India is the story of living foliage, admirably translated in color and detail.



The deep lustre of Renaissance velvets, combined with its rich and luxurious feel, tell graphically of the struggle of a race.



Tartan plaids and checks have been a designer's matrix for the origin of modern men's wear and sportswear.



TOMORROW'S FASHIONS DEPEND ON TOMORROW'S FABRICS

— completely interdependent, the economic as well as the fashion phases of both industries run along parallel tracks

IT TAKES no keen statistical analyst to discover that as the fabric industry goes, so goes the fashion industry. There may be a slight gap in the time span; but not only economically but fashion-wise, whatever is good in fabrics is inevitably good in apparel . . . and vice versa.

For this reason it is sheer nonsense for either fabric or apparel producers to work at opposite ends of the stick. It is just as short-sighted for the yarn or grey goods producer to produce without the needs of the cutter in view . . . as it would be for the cutter to attempt to style a line without specific fabrics in hand. It can't be done either way.

There can be no argument about the foregoing statements. But what about this:

The textile industry is throttling the apparel manufacturing industry by failing to provide enough new ideas to balance the standardization of the line production system.

Are those huckles we see rising on the back of the fabric industry's neck? Calm down, please; let's go further into the accusation before the fur starts flying.

First, let's agree on some common terms and conditions. For instance, there can be little doubt that in the great majority of cases (and this is not meant to include the Adrians and the Omar Kiams of the apparel field) the hope for survival and growth of an apparel manufacturer lies in greater efficiency of production. All of us are familiar with dozens of plants which produce fashion goods in the same fluid, facile manner as General Motors produces cars; we know that the result is a better quality-controlled garment at a lower production cost.

This method of producing, once scoffed at as impossible in fashion goods, started to take hold shortly before the war's beginning; gained impetus when Uncle Sam requisitioned manufacturers' plants and taught them how to produce goods in quantity as well as quality . . . and is being studiously eyed by countless manufacturers who foresee it as a must in the coming day of specialization and lower costs.

It is no wild exaggeration to say that, within a very short time, apparel manufacturers will generally be on a line production

basis. This means, obviously, that the number of styles within each line will have to be trimmed to a bare minimum. Thus, the manufacturer of dresses will conceivably reduce his line from an average of forty to probably six or eight styles; the suit manufacturer will also specialize, producing for a specific segment of the consuming public rather than for men in general.

Assuming, then, that manufacturers generally will have brought their production into common focus; that all will have the same advantages of concentrated production . . . what factors will determine which manufacturers will get the business. *And where does the fabric producer come into the picture?*

Efficient production will be the constant; these are the apparel producer's variables:

1. INTELLIGENT MANAGEMENT is of course the prime requisite, as in any business and at all times. The fabric producer has no direct influence on this factor.

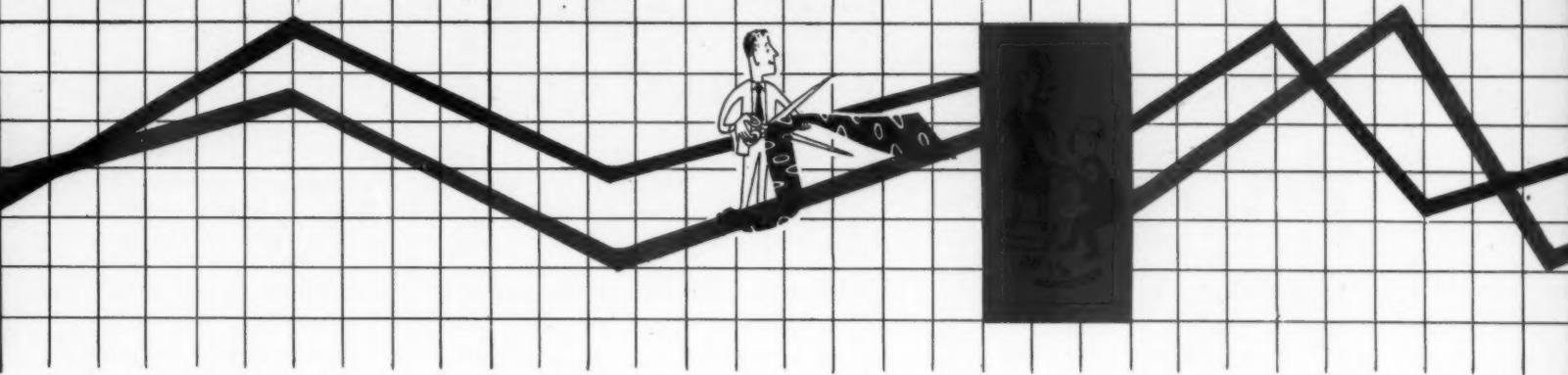
2. SOUND DISTRIBUTION, which includes not only selling to the retailer but through him to the consumer. Again, the fabric producer has little influence in this sphere.

3. DISTINCTIVE DESIGNING which can make one Ford look different and more appealing than all the other Fords in the field. This is the apparel designer's responsibility . . . but:

4. FABRIC DISTINCTION will be the big fly in the small jar of ointment . . . and unless the fabric producer is not only aware of the desperate need for individualized fabrics, and unless he produces them . . . he will be the ultimate loser.

In a matter of a few short years, unless the fabric industry works around the problem on behalf of the apparel designer, we might conceivably find all apparel production standardized in design . . . and in the hands of a relatively few producers.

Ultimately the American consumer would revolt, of course; he would refuse to dress in a uniform style. Retailers would beset manufacturers to revert to broad lines; and in self defense those manufacturers who had gained the least under the line production system would be first to kick over the trace and again bring



out lines with forty to sixty different styles. The question is: how long would it be, before the textile industry found itself back in the predicament of the mid-Thirties . . . either grinding out staples at profit-dissipating prices to meet competition, or else producing novelties of limited yardage and unlimited markdowns?

What, then, can the textile industry do . . . now . . . to prepare for the coming era of line-production in apparel; what can it do to forestall a return to the dismal days of before the war?

As it appears to us, these are the possible avenues to the future:

1. INTEGRATED SET-UPS, which are wonderful in theory but save for a very few instances are impractical in working. Take the case, for instance, of the mill which ties in with a cotton dress manufacturer. The mill produces only one or two types of cloths; under current conditions, with both the retailer and the manufacturer seizing what is available . . . fine. The manufacturer needs only broadcloth or percale to sell to the limit; the mill has only one customer to produce for, and cuts in on the end profits as well.

Tomorrow the retailer says, "I'll take some of your numbers in broadcloth and percale; but I'll have to round out my assortment with some voiles, some eyelet batistes, some piques. So instead of giving you an order for 200 dozen, I'll write 60 dozen and get the rest from other houses."

The manufacturer must either then go into the open market to buy fabrics to round out his line . . . or watch his volume shrink. Either way, the mill no longer has a customer for its entire production; it must curtail yardage, or else sell in the open market not only against the competition of other mills but against the resentment of other house dress manufacturers to whom the mill refused to sell when they desperately needed piece goods.

Of course, there is another alternative . . . which has ultimately wrecked both the mills and the cutters when it has been tried: the mill can force the manufacturer to keep taking all of the yardage it produces, to show a profit on the mill end . . . and let the devil take the cutter. But this is merely delaying the time when both mill and cutter crack.

2. CONCENTRATION ON STAPLES is another possibility. The question for the individual mill owner to answer is: *what is the profit potential in this field?* Suppose you do produce a fine fabric at the right price; what is to prevent your competitors from duplicating your product? How much of that type of cloth can be profitably absorbed . . . by the cutter, the retailer, the consumer? Will you find yourself in the predicament of the mills which, before the war, found themselves on a production treadmill . . .

producing more and faster each year, to cut unit producing costs . . . only to find that competition was still even with them . . . until nobody made a profit?

By no means do we intend to imply that there is no profit in producing staples. What we do suggest is that there is a definite saturation point in each field; beyond that lies a barren desert of profitless production. And, in the final analysis, will concentrated production on staples enable the mill to help solve the apparel designer's problem?

3. SPECIALIZED STYLING offers food for thought. It by no means implies a line, each season, of umpteen thousand novelties to be presented to the cutting trade; of short runs; of risky ventures in color or line. It could mean a line of fabrics designed in coordination with the needs of the apparel designer . . . and with his cooperation. It should mean a line put into production only after the basic trends in fashion have been determined; after the specific requirements of the individual apparel manufacturer have been studied; after the potential, in volume and in profit, for each design or color or weave has been projected.

It would result in less risk for the weaver, converter or finisher. It would minimize risks for the cutter. It would drastically curtail markdowns on the retail selling floor.

We recognize fully the fact that in many instances the plant facilities, tradition and policy of the fabric producer or processor may stymie his shot for the pin. But, as we review the past of the fabric industry; as we look to the future . . . we see no long lasting era of profit if the industry follows its traditional past methods.

The apparel manufacturer and the fabric producer have a common fate. Like the fingers on a hand, they may point to different directions . . . but they are still integral members of a single unit. They must work together . . . better . . . in the future.





EXACTLY WHAT IS A DENIER?

Everyone who comes in contact with synthetic fabrics . . . from the yarn producer to the ultimate consumer . . . is constantly bombarded by the word denier. Yet there is, in some quarters, confusion as to precisely what a denier is.

A denier is a weight . . . but you never see it, any more than you see a mill, which is one-tenth of a cent. One hears of a number-one denier yarn . . . of 15-denier yarn . . . of 1200-denier yarn; one encounters such figures over the retail store counter, in advertising. So let's pin the denier down in terms of simple arithmetic.

A picture of the Roman coin, the denarius, with a picture of the Emperor Augustus. The denarius is the basic coin. The French called it a denier and the "d" on the English penny is derived from it. Illustration at the left of page is shown through the courtesy of The American Numismatic Society.

FOR THE LAY PERSON: Each trade or industry has to set up for its own guidance certain standards of measurement such as horsepower for engines, candlepower for light, volts and amperes for volume and quality of electricity.

So, too, the Rayon Industry has set up its standard for size. It has adopted the old silk standard set up in the sixteenth-century, in France . . . the standard known as Denier.

A thread of 1-denier size would measure about 4½-million yards to the pound. One pound of a 1-denier size would therefore average about 2,530 miles or the distance from New York City to Phoenix, Arizona. As the size of denier increases, the yardage decreases; in the case of 100-denier you will find about 45,000 yards of yarn or thread to the pound. Thus for the guidance of the housewife: the higher the number in denier size, the coarser in diameter will be the yarn.

In 1873, the International Yarn Numbering Congress at its meeting in Vienna decreed that the denier should be defined as being the weight of 10,000 meters. The basis in England and this country today for determining the size of thrown silk is the weight in drams of 1,000 yards of silk filament. To convert this weight into deniers, it is necessary to multiply by the factor 33.36.

* * * *

FOR THE TECHNICIAN: Those who read Lloyd Douglas's fine book, *The Robe*, will recall frequent use of the word denarii. The denarii (or denier, as it is now known) was originally a coin used before and during the time of Julius Caesar. It was of small value, and was originally made of silver. Its size was supposed to compare with the small finger-nail.

Caesar lived for posterity but his denier lapsed into oblivion soon after his death. Nothing more was heard of the coin until the time of Francis the First (1515-1547), the father of the silk industry in France. Francis lived much of his early life in Savoy, where he had ample opportunity to ponder over the possibilities of bringing the silk industry to France. Obsessed with the desire to help his country and observing the lavishness in living, beautiful silk fabrics and the intricate skill of the Italian weavers, Francis decided that when he came to the throne he would make France the silk center of the world. So well did he fulfill his desire to make silk and France synonymous, that Paris and Lyons for centuries led the world in design, motif, texture, and weaving.

Francis revived the denier as a weight-length measurement when he applied its use in measuring silk. Today, all filament yarn is spoken of in terms of denier-rayon, acetate rayon, nylon, vinyon, etc.

The old method of grading silk had been to take eighty skeins

of 120-aunes which gave a total length of 9,600 aunes. Their weight was found in terms of denier; the number of denier weights necessary to balance in the silk in question.

The procedure used at the present time to figure denier in terms of grams is to find the weight in grams of 9,000 meters or 9,846 yards of yarn. For example, if 9,000 meters of filament weigh 100 grams the filament is known as a 100-denier yarn. A gram weighs approximately one twenty-eighth of an ounce or 1/450th of a pound.

There are 4,464,528 yards in one pound of a number-one denier filament yarn. This number is found by multiplying 9072, the number of deniers in one pound, by 492.13 yards, the yard length used in weighing silk. Some technologists refer to the number as "the rule of the seven fours . . . 4,444,444." Others like to use a standard length of 4,464,500 yards as the standard.

The legal denier count used today is 0.05 grams for a length of 450 meters or 492.13 yards. Grams are converted to ounces by multiplying the grammage by 0.0353.

To find the number of yards of filament in a pound of 150-denier rayon, here is the method:

150 | 4,464,528 | 29,763.5 yards in the pound of 150-denier rayon.

The number of yards of filament yarn in one pound of a 1200-denier would be:

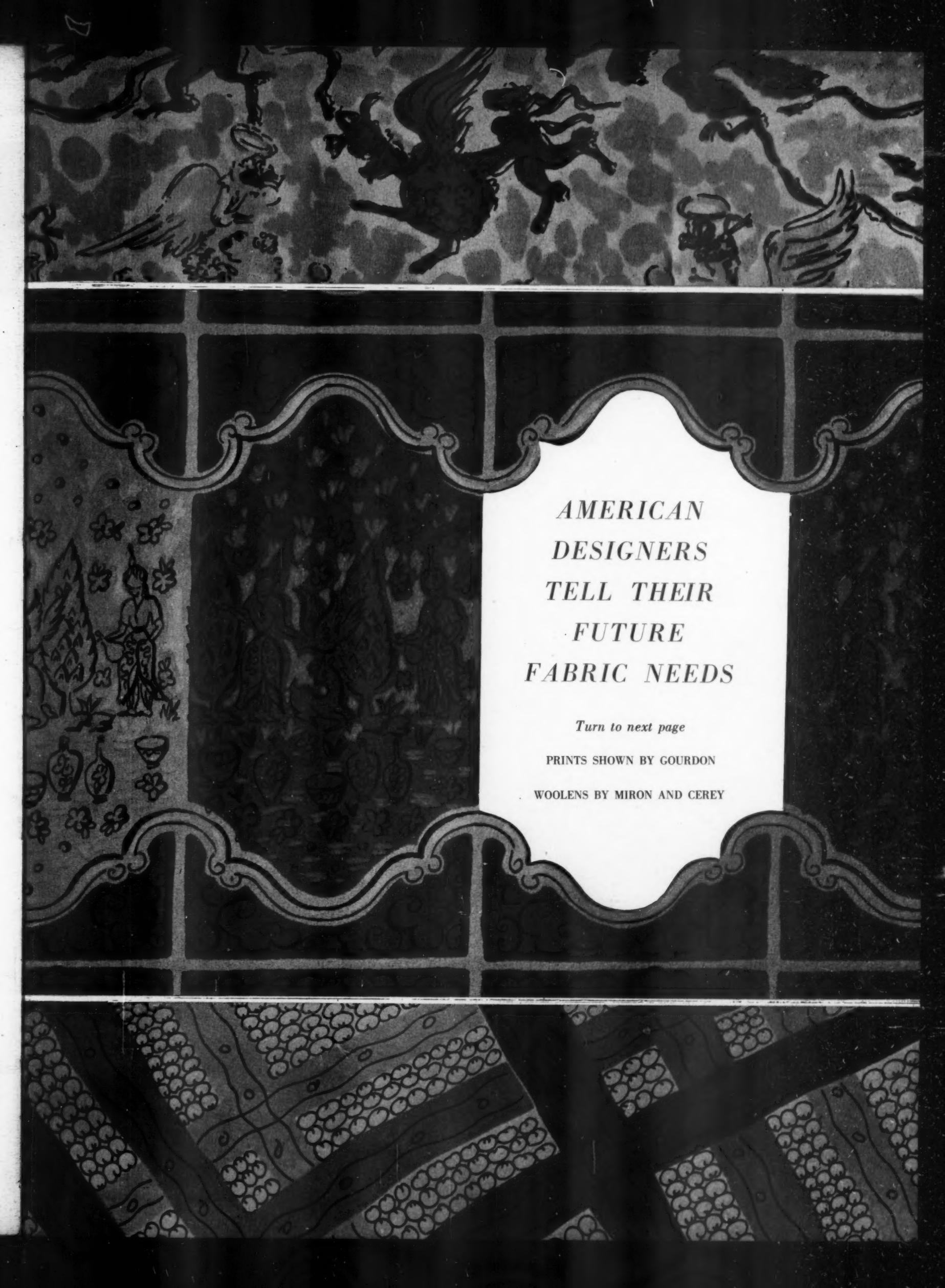
1200 | 4,464,528 | 3720.4 yards in the pound.

* * * *

Thus, the denier, a true length-weight measurement, is specifically one gram per 9,000 meters of yarn, and if 9,000 meters weigh 100 grams the yarn is known as a 100-denier yarn. Consequently, the higher the number in the denier size, the coarser in diameter will be the yarn in question. A 100-denier will be finer in diameter when compared with a 150-denier; there will be more yardage to the pound.

A new method is now being used in France to figure the size of filament yarn. The yarn numbering is based on the weight of 1,000 meters-unit per kilogram. Thus, a 60s yarn would have 60,000 per kilogram, which is 2.2 pounds. The method is meeting with approval on the Continent and it may spell the demise for denier. Time will tell.

Since woolen, worsted, cotton and other major yarns have different standards for the Number-One yarn, all at variance with the denier standard, it should be the hope of all in the textile and apparel fields that, in the not-too-distant future, a universal method be devised for the figuring of yarn sizes. — G. E. Linton.



AMERICAN
DESIGNERS
TELL THEIR
FUTURE
FABRIC NEEDS

Turn to next page

PRINTS SHOWN BY GOURDON

WOOLENS BY MIRON AND CEREY



American designers have come of age. Where formerly they followed, now they lead. They know where they are going.

Unanimously they agree that the greatest source of inspiration for new designs is fabric itself. Says Maurice Rentner, "Usually it is some quality of a fabric that inspires creation." Vincent Coppola explains simply, "It is the same with food. If I go in a restaurant, how do I know what I want till I see what they have?" So the American fabric houses are actually faced with the responsibility of carrying the fashion world directly on their shoulders by providing grist for the American designers' mills. *They must continue to create fabrics that inspire.*



George Carmel asks for fabrics with a romantic appeal.

One and all, designers feel that the American manufacturers of fabrics have done a truly remarkable job of turning out beautiful fabrics in spite of handicaps. During the past few years, with cloth itself at such a premium, there has been no real necessity for all the research the mills have done to improve their designs and basic processes . . . yet they have continued to do it. The designers are grateful for this work. Still, from their point of view, much is left to be desired in the production of fabrics.

What is an inspiring fabric? Naturally each designer, whose whole success depends upon his individuality, has his own answer. But a clever fabric manufacturer, by studying what fabrics and patterns a designer has shown fondness for in the past, can largely predict what he will like in the future.

More Melton Cloth

Take George Carmel, for example. Fabric manufacturers are continually trying to get him to explain why he will choose a certain fabric from among a number of others. He always replies, "Why do I like this cloth? Because I like it." That kind of answer could make a fabric manufacturer feel like jumping into a vat of boiling dye . . . unless he knows Carmel's basic tastes.

He likes fabrics with what he terms hidden charm. Designs in the fabrics must not be too wild or bold. The fabrics may show pattern up close, but look plain from a distance. He even selects them from a distance, using the trick he learned from Schiaparelli of choosing fabrics in a mirror instead of from the table. His favorite is melton cloth, and he has the distinction of being the first designer to recognize it. He can tell why he likes melton cloth (which inspired him to create the Chesterfield coat): "It has a



romantic look. It's smooth and velvety, like . . . well, it's *romantic*." His fabric dream takes the shape of mountains of melton.



Vincent Coppola pleads for fabrics with inspirational force.

Vincent Coppola, long known for the soft fullness, pleats and drapes of his creations, was forced by wartime regulations to do away with his favorite soft materials. "There was not much place for them," he says, "because they require too much yardage for effective designs. The standardized measurement almost limited one to hard fabrics . . . and the result had to be a tube!"

He envisages no tubes for the future, and breathes a sigh of relief in describing the line of new coats he will bring out if the regulations are discontinued. These coats will be of Linton plaid, with pleats and fullness. One of the models he showed was in navy and American Beauty, another in shades of gold and brown. But he will brook no compromise. "If the regulations don't go off, back these go on the shelf, with other plans and fabrics!"

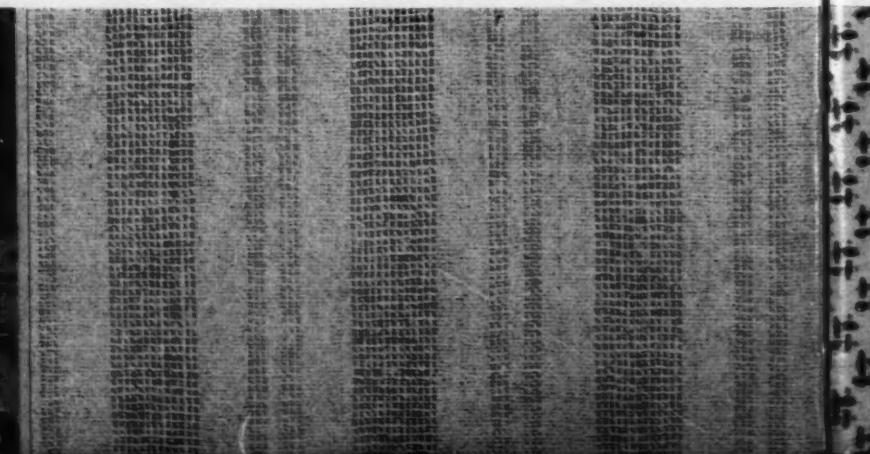


Nettie Rosenstein says, "There can't be enough quality for me."

Vincent Monte-Sano is another designer who is chiefly interested in seeing more exclusive short-run fabrics turned out. His clothes are known for their balance of line, their slight emphasis on ornamentation, their great emphasis on body and body movement. Many of the patterns used by his house have been worked out by them in collaboration with Forstmann, such as the tartan plaid in black, red and green for the town plaid coat. Monte-Sano has also created fabrics for his coat dress. One new fabric created for this use is shiny, soft chiffon broadcloth. New failles and bengalines for silk coats will also interest this designer.

Quality Above All

Nettie Rosenstein is less interested in novelties for her clothes than she is in obtaining fabrics of the highest quality. As always, she will concentrate on plain fabrics; but in this narrower field there can never be enough new and beautiful materials to suit her taste. During the war years, when pure silk was not available in the finer weaves, she worked with raw silk, dyeing and embroidering it for her unusual creations. But for her, the return of the





finest natural materials constitutes such stuff as dreams are made of at the present moment.

Clarepotter, too, prefers pure silks and is looking forward to new jacquard designs in this classic material. She wants solid-color linens and cottons with unusual weaves, such as the jacquard cottons in tweed-type weaves, and the heavy piques. Above all, she craves quality for her ideal seashore fabric of cashmere softness that washes well, does not sag, and feels good to the skin.

Maurice Rentner, who creates his own colors, particularly likes fabrics that take color well. And if the new fabric era is ushered in by the production of more yarn-dyed instead of piece-dyed goods, nothing could please Rentner more.

Yarn-dyed linens, either plain or printed, would interest Claire McCardell most . . . except, perhaps, the good plain cotton which has not been available. For her designs she could use the waffle piques and other cotton weaves. Pure silk shirtings in stripes and plaids . . . "like the stuff we used to get from Japan" . . . appear in



Jo Copeland's plaint: "I'm tired of greys; give us high colors!"

her postwar fabric dream, along with silk taffetas for lining suits and for dinner skirts. A greater quantity of finer wool jersey completes Claire McCardell's picture of "pretty much what we want."

She hands a special bouquet to Miron Fabrics for the good job they have done on wools and their desire to experiment. She remarked that they have great facilities for designing and have no reluctance to make special patterns.

Jo Copeland, on the same trail of yarn-dyed fabrics of the highest quality, would like to see shorter runs of exclusive colors.

"I know what the problem of dyes has been," she explains, "and why the houses have had to show us the same color charts year after year. But I'm looking forward to the time when the smaller design house does not have to buy thousands of yards of material in order to experiment with a new color." She likes high colors, but finds them almost impossible to obtain.

Black, however, continues to be Jo Copeland's *pièce de résistance*. She can use much of it in crepes with body, soft wools. Pet dislikes for her include "transparent fabrics and heavy, harsh or clammy ones." She will welcome printed velvets and satins, good taffetas and grosgrains, Mexican designs, paisley designs in true colors, and more novelty fabrics used as a basis for prints. "I'm thinking of those lovely French fabrics which were prints with surface interest. We have had only prints on plain surfaces."

Man-Made Fabrics

By and large, the designers of coats and suits feel that pure wool leaves nothing to be desired. As one leading designer re-

Clarepotter is on the qui vive for new jacquards in pure silk.

marked, "You can't replace wool. And why should we worry about it until the world runs out of sheep?" Some others, however, maintain an open mind on this question, believing that experiments might lead to the creation of a fabric surpassing wool in exactly those qualities for which it is prized.

Madame Eta, of Ren-Eta, finds the new discoveries in man-made fabrics exciting. She likes to experiment with new, sensational products. "They don't have to be cheap and gaudy," she maintains, "they can be rich and interesting."

Vincent Monte-Sano wants more high-fashion, exclusive short-runs.

To illustrate her point she displayed suits in her new collection, made of fine wool shot through with aluminum. (White with silver, grey with bronze, black with electric blue.) One mist-grey evening gown is of nylon tulle, the thinnest ever made. She praised the fabric because it was both exciting and practical. "This dress," she said, "can be hauled out of a suitcase, hung up for just a few minutes, and worn immediately. I would like to see more and more experiment in these marvelous new fabrics."

Toward the Future

Our creators will continue to lead in the production of beautiful, practical clothes. When wartime restrictions are finally abandoned, our designers will be given full play . . . with the cooperation of the fabric houses. Yet the profit-making motive, first concern of any industry in the United States, may hamper the production of those fine, original, exclusive fabrics and patterns the designers long for.

If the fabric houses follow the line of least resistance by going only part of the way, American women will still be smartly dressed. But if, as the designers believe, they go all the way by experimentation, by understanding and fulfilling the individual designer's needs, American styles will not be surpassed by any in the world.





High Society Launches a New Fabric Fashion . . . as usual

Like most successful fashions, the new Montego Bay prints came into the limelight via high society. Originally the fabrics were destined for the African trade. They were sent over to the West Indies where they caught the eye and the fancy of vacationing socialites. Almost as fast as you are reading this, the prints were snatched up by visiting socialites, who had them made into swim trunks and shirts by native women. In the photos, note that the swim trunks at left have two large pineapples on the seat; in center Colonel Arthur Moore wears two different garments to show the variety of uses to which these prints were converted. Their vivid, splashing color-richness fitted them ideally into the great demand for color in resort wear. And so fashions are born . . . but which converter will be first to develop this one?—H. L. J.

TO BE HIGHLIGHTS THE FABRICS FASHIONS TO WATCH

Side is in the picture negative
Not the plaid which matches
the best days of the 1946-47
fashion season

1947

1948

1949

1950

1951

1952

1953

1954

1955

1956

1957

1958

1959

1960

1961

1962

1963

1964

1965

1966

1967

1968

1969

1970

NEW DARK COLORS ARE USHERED INTO
THE 1947 COTTON SEASON

Last year the big news in cotton colors was headlined by the neutrals . . . beiges and grays, with wine as the new dark color and jade and turquoise as the two new bright colors.

And now other new dark colors appear on the cotton horizon. First is rust, followed closely by new dark shades of green and dark blue. With the ever-increasing release of bleaches, on the other hand, white grounds are news again though our neutrals . . . beiges and grays . . . will continue as a growing family. The gay colors are dazzling . . . bright native pinks, beautiful native greens especially.

But though cotton colors in themselves are news, the biggest cotton news stems from design. This year the small, sophisticated pattern comes into its own in the tiny window-pane check in two dark colors such as dark blue, dark green with black, while a dark rust is smartly crossed with a lighter rust and black as created by Galey & Lord. These dark cottons will delight the city dweller's heart, for they will take naturally to the dark accessories she likes in the city, yet they are smart for country life too.

The new plaids are too beautiful to describe . . . you must see them to appreciate them. Everfast has done a magnificent job in recreating native plaids inspired by British Colonial plaids picked at Nassau. Inspired by the brilliant cloth worn by natives of the British Colonies, some too are African inspired and others stem from the South Seas. The pinks and greens and blues in these cottons will surely inspire designers to work them into sophisticated and beautiful evening clothes. So . . . the small, sophisticated pattern . . . the tiny window-pane check in two dark colors . . . (Galey & Lord)

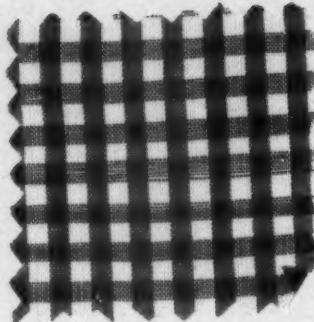


(continued)

TOBE HIGHLIGHTS (continued)

British Colonial cottons will grace our sun-tanned backs.

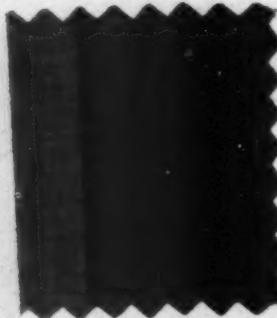
And a new cotton fabric is born this year: organdy gingham. It looks like gingham in its classic check pattern but it is organdy. And you know how we've been longing for a smart sheer cotton so our hats off to Everfast for creating it . . . another proof that the wheels of original fabric creation are again beginning to turn.



. . . looks like gingham in its classic check pattern but it is organdy . . . (Everfast)

PRINTED
COTTONS
SPELL VARIETY

From last year's big bold patterns, svelte stripes, widely-spaced stylized flowers . . . we turn now to exotic prints. The new dark colors appear in the patterns from the South Seas in designs inspired from Tahiti; in dark, rich and interesting prints inspired by the Japanese batiks. The same colors of rust, deep blues and greens follow through in the Persian patterns. The paisley motif is truly American because it dates back to the romantic days when our sea captains combed the Orient for rare shawls and prints to bring back to their women-folk. And whether we wear the new rich, dark prints or the brilliantly striped plaided cottons of the British Colonials which have been translated for American use, we will again be reminded that in 1947 . . . it's one world and that world spells cotton.



. . . brilliantly striped . . . British Colonials . . . translated for American use . . . (Everfast)

IN THE FABRIC PICTURE

Silk is in the picture again.... Not the sleazy silks which marked the last days of the war...but firm and luxury-bespeaking silk. On the left, a Cadwallader print; right, a Philip Vogelman design by Onondaga.



Contribution to Lower Costs... ...this innovation by Skinner, combining both lining and inter-lining for use in apparel.



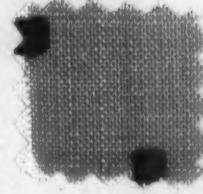
America's Lace Industry proves its ability to compete in artistry. From Native Lace.



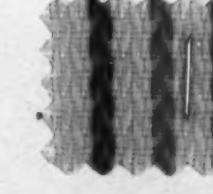
Return to Luxury is expressed in this Bur-Mil rayon bridal satin by Cohama.



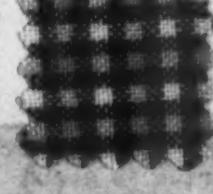
Neutral Tones Have a New Face ...to retain their fashion popularity. This design by Crown Fabrics.



Will Milady go to the Lab? ...as more and more amazing developments in textiles come out of the test tube? Lumite--Seran by Chicopee.



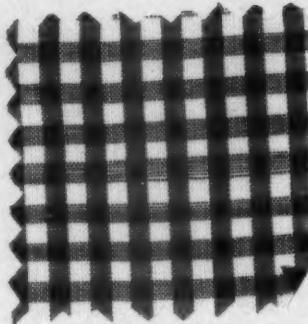
Newnan Cotton Mills finds a way to weave 7½-oz. 2-ply worsted as though it were cotton . . . and cuts costs. Sold by Turner Halsey.



TOBE HIGHLIGHTS (continued)

British Colonial cottons will grace our sun-tanned backs.

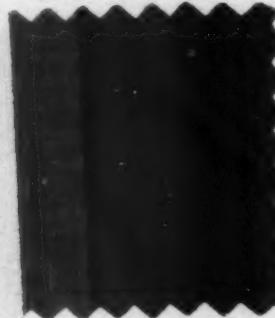
And a new cotton fabric is born this year: organdy gingham. It looks like gingham in its classic check pattern but it is organdy. And you know how we've been longing for a smart sheer cotton so our hats off to Everfast for creating it . . . another proof that the wheels of original fabric creation are again beginning to turn.



. . . looks like gingham in its classic check pattern but it is organdy . . . (Everfast)

PRINTED COTTONS SPELL VARIETY

From last year's big bold patterns, svelte stripes, widely-spaced stylized flowers . . . we turn now to exotic prints. The new dark colors appear in the patterns from the South Seas in designs inspired from Tahiti; in dark, rich and interesting prints inspired by the Japanese batiks. The same colors of rust, deep blues and greens follow through in the Persian patterns. The paisley motif is truly American because it dates back to the romantic days when our sea captains combed the Orient for rare shawls and prints to bring back to their women-folk. And whether we wear the new rich, dark prints or the brilliantly striped plaided cottons of the British Colonials which have been translated for American use, we will again be reminded that in 1947 . . . it's one world and that world spells cotton.



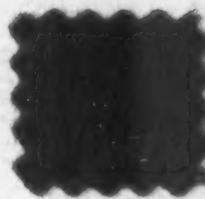
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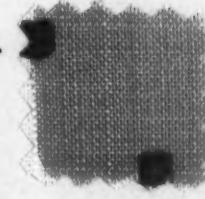
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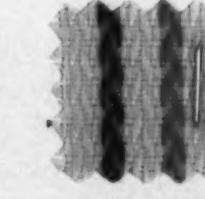
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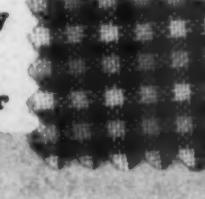
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TOBE HIGHLIGHTS FABRICS FASHIONS TO WATCH

RAYON SQUARES THE CIRCLE

Even in floral prints, many of the newest and smartest are geometrics. Although it is difficult to generalize considering the great variety of design and weave in the new silks and rayons, it is still safe to say that the geometrical influence in design takes top place in their fashion story. The stylized floral worked as a geometric appears usually in the smaller patterns, while the larger, splashier florals have a hand-painted, hand-arranged look. Jacques Maisch of Mallinson's prefers this hand-arranged appearance even with geometrical patterns for ultimate "movement of design." While Philip Vogelman of Onondaga does geometrics with a clear cool hand that's very effective too. Stripes in high colors are exceptionally important, particularly more unconventional irregular stripes.

Conversation prints, no longer high style, continue as a popular fashion and are smartest when the motif does not intrude itself but is sort of lost in the all-over design. You must look not once but several times, for instance, at Cohama's "turtle" print, or Foreman's "polo" print before the turtles and horses emerge clearly. Conversation prints appear either in solid designs in vivid shades or in delicate etchings of black on pastel colors.

Individuality is expressed in circus designs in vivid colors and in modernized paisley, for the Far East is so much in the news. Scenic prints are also ascending in the pattern scale as the favorite fancies of exclusive designers although they do not represent a marked general trend such as the geometrics and stylized florals. But all in all grounds are more covered and design is more subtle.

A FIELD DAY FOR COLOR

On the one hand we have dazzling bright shades of turquoise, green, and pink running — correction, galloping! — through the new silk and rayon designs. On the other hand, we produce a whole galaxy of muted tones in soft mauves, greys, beiges, delicate pinks and faded blues.

But regardless of which you choose, we venture to predict that sooner or later a shade of the rust family or copper or brick is going

to work its way into our color gamut. For the outstanding high fashion color, we nominate the vivid red-violet which comes straight from France. In fact, purples run through all the French designs, and are particularly important in the muted tones when blended with soft pinks, greens and blues. Mallinson uses purple as a successful "top color" on yellow and white.

Jades continue to follow through in the geometrics and solid prints, often in combinations with blue.

Onondaga's biggest color is Cossack Brown with Blue Spruce, Beetle Green and Carmen Red following closely in their collection. Cohn-Hall-Marx has created six basic shades for designers which are highlighted in every fabric from wool to pure silks. Foreman's color chart for solid colors ranges from pale pastels to the "Mexican American Beauty" inspired by the sight of a horse-blanket in Mexico.

NEW FABRICS AND PROCESSES

Old friends are back in the form of silk chiffons, pure silk crepe and pure silk shantung. But every genius is in the process of launching at least one new fabric. Onondaga's "cloques" are Jacquard-woven mattisses, with such raised figures as fighting cocks, Mexican hats, and ballerinas. The colors and designs are new and young. Their double-faced cloth, satin and crepe, is truly reversible, and many of the designs used in the "cloques" are repeated in these fabrics.

"Siltura," a new fabric developed since the war, with the hand and feel of pure silk broadcloth, has been brought out by Foreman, along with their latest post-war baby "Fantasheer," a mixture of nylon and rayon.

Mallinson, for instance, is developing a nylon sheer to be printed or embroidered and has already produced a new rough crepe — "filament crepe."

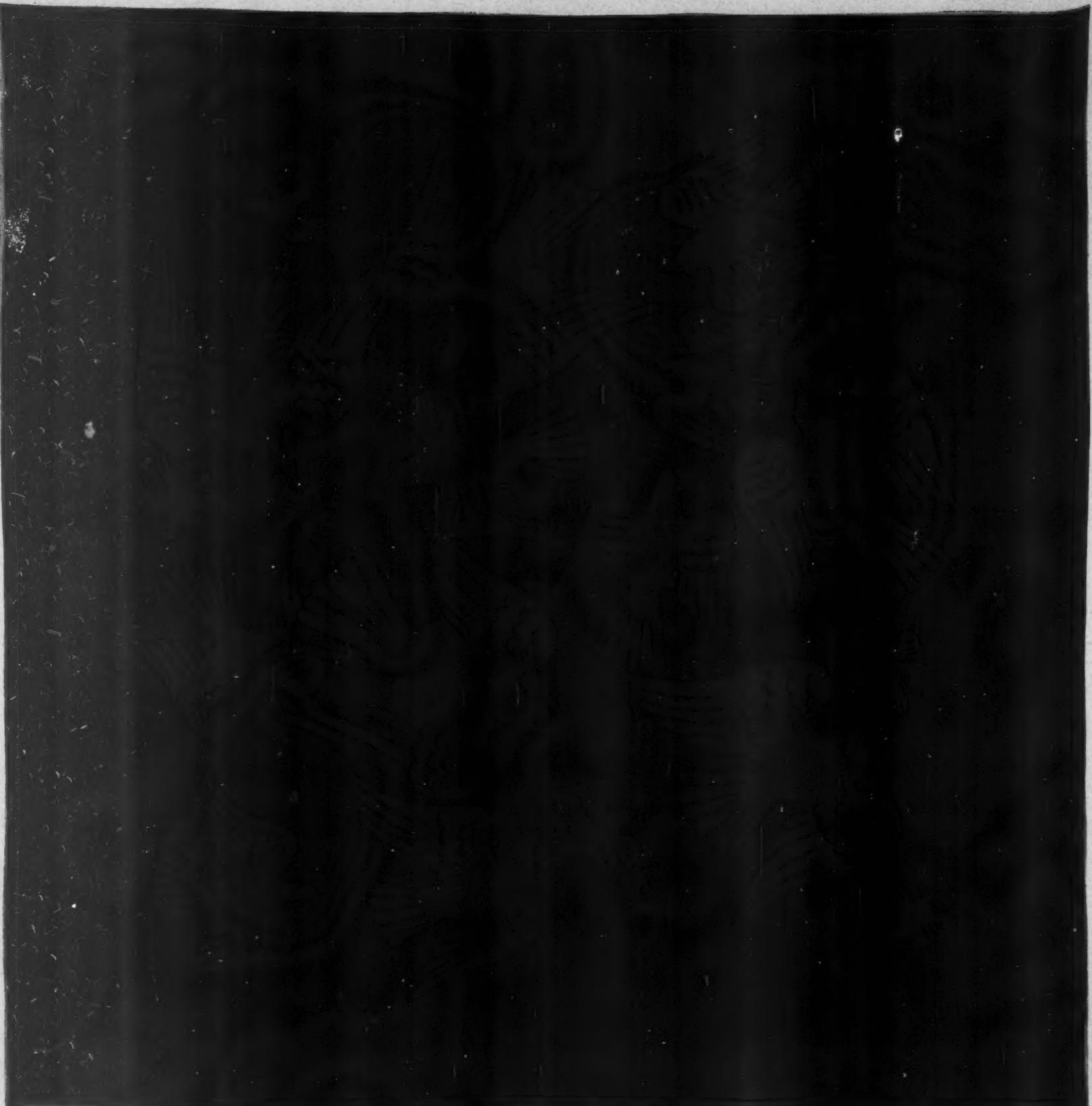
As for methods of printing, Cohn-Hall-Marx uses both the roller and screen process, while Mallinson concentrates almost exclusively on the multi-tone process, where the hand of the artist (instead of a pantograph) engravings the roller. This interesting technique makes for the "water color" effect in prints, with great depth instead of flatness in the pattern.

Ideas Keep the vogue for Scarfs Alive . . . Brookes Cadwallader refuses

to recognize the dictum that scarfs have passed their fashion peak . . . creates provocative designs . . . and can't begin to cope with the orders which flood his desk. On these pages we show four representative creations, with their origin.

*An ancient Flemish tapestry yielded this unique design;
Cadwallader reproduced it in both scarf and blouse.*





*Birds were considered an omen of bad luck
in Paris . . . until Schiaparelli introduced this dove print.*



*Cadwallader humorously calls this one
"The Human Family Tree" . . . a conversation piece in the accessory world.*



*A faithful reproduction of one of the
famous Parisian theatrical posters brought nostalgia to longtime travelers.*



The colorful bird—the keel-billed Toucan—is the trademark of Howard Ketcham, outstanding color and design engineer, who makes his bow as consultant editor of AMERICAN FABRICS with this initial issue. Fashion fabrics industry recalls Mr. Ketcham for his work with Colorcable, which transmitted from Paris by wireless the colors selected by his Parisian representatives as the outstanding fashion hues of leading couturiers. Flashed across the ocean in a matter of seconds by means of numbered, slotted Maxwell color cards which rotated by electric motor to reproduce colors with exactitude, the Colorcable colors were used by the industry and by 58 leading department stores in up-to-the-minute fashion promotions and displays.



Smart Dollars Back Penny-Wise Colors

Some of the guesswork goes out of the biggest sales factor in fabrics industry—color selection—as trend points to defining the promotional colors that build volume, without loss of individuality. Please turn the page and read Howard Ketcham's penetrating study on selecting colors with a minimum of guesswork and economic hazard.

SMART DOLLARS BACK PENNY-WISE COLORS

Industry after industry has used controlled color to strengthen its position — yet the textile industry, which is built on color, stands by traditional methods in determining color . . . and loses a fortune each year for this reason. What can be done to put color selection on a scientific base . . . Howard Ketcham points the way in a challenging analysis. Written especially for American Fabrics.

America's textile industry is the nation's top employer. It is the second largest industry in value of production, doing close to an \$8,000,000,000 annual business even in the days before war turned all current trade figures into fables.

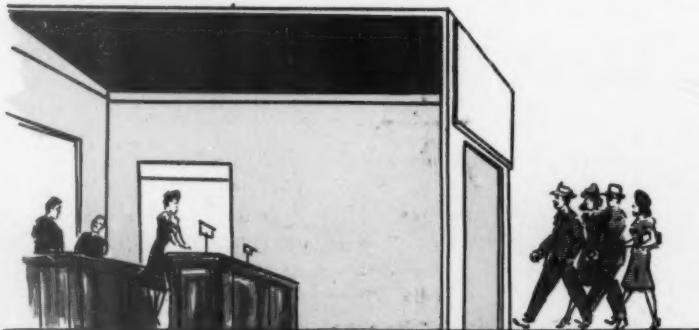
The fabric makers, more than any other industry, count on colors to sell their goods. They have called on the producers of lighting and color measuring equipment, to an extent greater than any other industry, for improved color matching facilities. They count on color stylists, on dyers and finishers who duplicate color selections, and on the chemical concerns who produce dyestuffs, to attain selling results by means of color selection and reproduction.

Yet the textile industry —

1. *Has no way of determining in advance that its color choices will be correct;*
2. *Spends lavishly, but with no budgetary record of its color selection costs, and no industry-wide studies upon which individual firms may base their plans;*
3. *Follows a "make them want what we give them" policy rather than a "give them what they want" principle;*
4. *Shies away from a development of color designations that have standard, usable meanings — in addition to the necessary promotional names that sell goods — despite the help that color definitions would give consumers, retailers, and the sales volume totals;*
5. *Shuns direct advance testing of consumer taste, favoring instead the slower second-hand "survey-on-the-shelves" technique represented by store buyers' reports;*
6. *Gives lip service to the color coordination principle, but allows stores to dominate the only current coordination activities by discarding its own sources of coordinated color choice in a welter of individual "interpretations."*

Somehow it sounds at times like the old train dispatcher who told the passenger, "I don't want a watch, all I want is the time!"

But today's trends point to a different attitude in the trade, a desire to get fuller advantage out of the use of colors without sacri-



CUSTOMER OUTSIDE THE STORE: This appears to be a picture of hesitant customers outside a store. But is it? Hold the magazine directly before your face, perpendicular to the ground, bring it slowly toward you until the customers on the page almost touch your nose. The customers enter the store. An old hand at optical illusions from his 20 years' work in color and design, Mr. Ketcham likes to explain that this illusion becomes a true picture with use of proper colors and displays. His article offers a "customer in store" program for fabric makers.

ficing any of the individualism that gives fabrics folks the right to feel like geniuses when business is good.

That part of the industry dealing with colors has some knowledge of its financial scope — right up to the stage where color selection is handled. Again resorting to pre-war figures that make sense, we find \$140,000,000 added to the value of wool, worsted, rayon, cotton, silk, linen and mixtures, through the efforts of 531 companies concerned with bleaching, dyeing, finishing, printing, and other converting processes. The 600-odd woolen and worsted mills alone used over 4,000 colors in producing \$1,300,000,000 of goods. Rayon and cotton converters, with a similar color variety, did another billion dollars' worth of business.

But how did they get the colors?

BY GUESS —

BY HUNCH —

By GOING BACK to year-old consumer favorites, pushing those that suited last year's tastes, discarding those that were less hot a year ago than they were two years ago —

By SHOP TALK limited by the "idea people" to their own circle of the fashion and color-conscious elect — a form of inbreeding of color thinking that reminds you of the intermarriages among European royalty —

By SHEER COINCIDENCE.

During France's "Grande Semaine" one of the top Parisian designers decorated his showroom with roses — so rose shades became an American fashion color.

A leading New York designer, recalling her delight at the colors of a Grand Canyon sunset during a recent trip to the coast, set a fashion trend with a Sunset Purple for her Stork Club set clientele — and in due time the gradual transposition in varied hues of purple reached the unconsulted mass of American women.

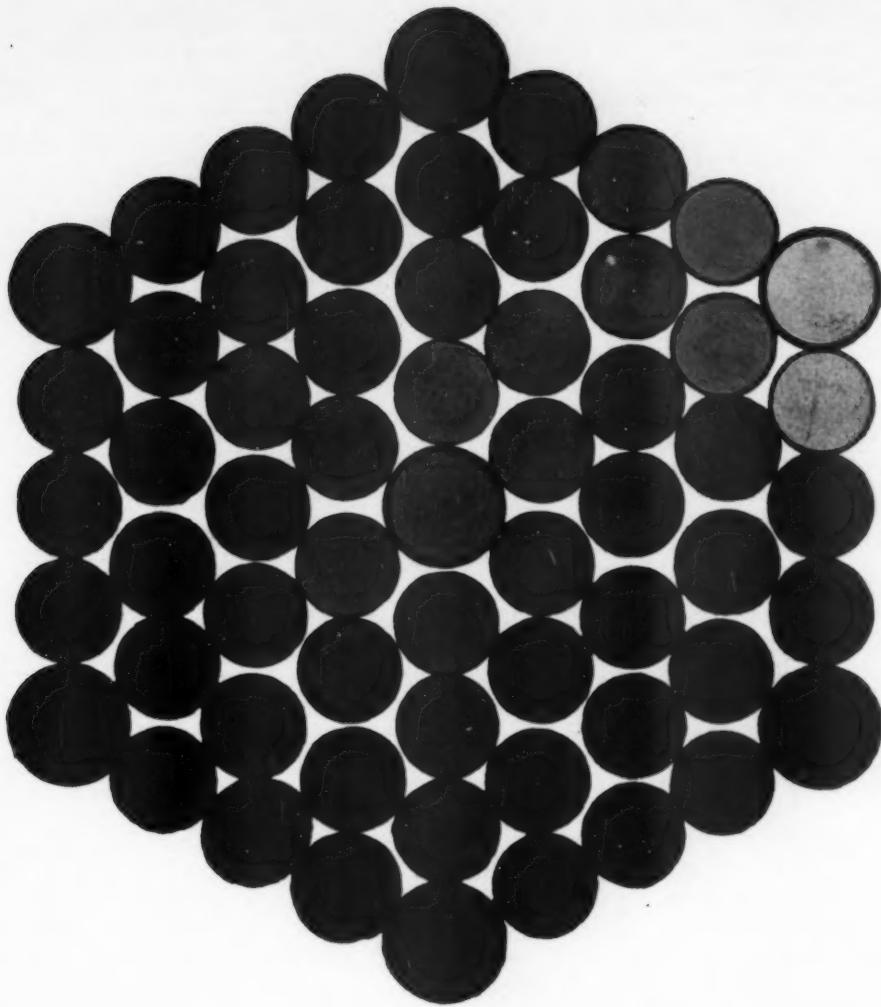
A high-style woolen producer concocted a butterfly theme for a color showing, and so the normal course of color styling — from high fashion, to popular style, to mass production, to slow death — made America's womanhood butterfly-hued.

What Does This Cost?

The industry pays for these hunches, but it doesn't know how much. The converter can tell how much he puts into his designs and engravings, what he pays his stylist, the fees he pays to foreign services and to color services in this country, the cost of sending stylists abroad, how much is spent on promotions . . . but company after company has confessed that the *real* cost of their color selections is more mystery than secret.

How much is disposed of in end-of-season markdowns — when there were such things, in normal times? Theoretically — and this is how OPA based some of those price figures that drove the industry mad — sample runs of low-end cotton average 15,000 yards, while rayon men allow 6,000. But how many converters have run off greater amounts on a hunch — and lost?

These days close-figuring manufacturers cut sample swatches to a minimum, but the aim of the economy-minded is to be more free of guesswork in the harder times to come.



They know their answer must include full individuality in their colors, and all the benefits of good promotions. But forces within the industry have been pointing the way toward color definitions that will serve many purposes — all concerned with penny-wise programs to make dollars.

Learn From Other Fields

They've seen other industries apply the practices of ledger-conscious business procedures without sacrificing the selling power of color. They're ready to take advantage of any moves that can be made — as long as the personalized power of color planning is retained.

What have other industries done?

The automotive industry had a welter of 12,000 colors and variations, with 250 manufacturers of automotive lacquer each maintaining a range of approximately 1,000 color standards. Yet in any given month, not more than 200 color variations were called for by the entire industry. But a lack of definition of the colors used caused confusion. Names of colors bore no relation to the hue itself.

Introduction of calibrated colors, under auspices of the Duco Color Advisory Service, enabled the industry to tighten its color

FOOLPROOF KEY TO COLOR HARMONIES

This is the "shade" color-wheel of the Colorstructor, laid out according to the Dynamic Chroma system of colors devised eight years ago by Carroll C. Snell, and introduced during the war by the Navy department to train men speedily in color-locating. It was put to service in preparing men for color selection work in making landfall models of combat areas. It offers similar prospect of service to fabrics and merchandising industries by serving consumers and sales persons as a foolproof color locator in selecting harmonious fabrics colors. To use tip-in disc shown above keep the central circle marked "ground" over the color for which you want harmonies. All colors seen through the slots are in harmony. Other color wheels are the "tints," showing colors of high value (graduating into whites) and the "tones," of low value (graduating into black).

lines. The variety was maintained, and automobiles continued to sell on the strength of color. New hues developed on the basis of the calibration chart, and new values of chromas of standard hues, made color news with each new seasonal line of cars. The new approach to color selection ended production of some variations so similar to other hues that the eye could barely discern the difference, and brought better representation to color families that had previously been ignored.

Systematization was the solution of the automotive color dilemma. The calibrated colors, based on three-dimensional color analysis — hue-value-chroma — permitted the industry to get individualism and variety without confusion. (Please turn page)



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Smart Dollars (continued)

Nor was the use of promotional names limited. It was after the introduction of this system that a manufacturer was able to sell yellowish maroons in cars, previously unpopular here and reserved for the royal family in Great Britain, by naming this color King George Maroon.

It was just during the time when automotive colors were running riot that women's wear fabrics were beginning to develop striking hues. Fabrics have now had their period of color chaos. They're ready to take on meanings and step ahead on a business-like basis.

First break came in the home furnishings industry this year, with the Basic Home Furnishings Color Coordination Plan sponsored by the Carpet Institute.

With the support of 300 manufacturers of furnishings, including drapery and other furnishings fabrics, carpets, leather, paint, floor surfacing, furniture, lighting fixtures, wallpaper, and other products, a pattern of nine standard colors was selected. The manufacturers are not limited to production in these colors. They are pledged to use colors that harmonize with the basic color card.

Doubting Thomases Fooled

First reaction, as with any innovation that imposes a limitation of any sort, was one of doubt. But when it was seen that the use of harmony colors gave a broad license — if not an unlimited field — to select individual colors, the industries concerned found that system helped sell colors.

The reason?

EFFECTIVE COORDINATION OF COLORS MADE POSSIBLE SALES THAT MIGHT HAVE BEEN BLOCKED BY HESITATION OVER COLOR SELECTIONS.

One larger nationwide distributor of home furnishings, whose size permits coordination within its own organization, has a similar program based on various hues, each in variations. Again, sales will be boosted with the use of defined colors, embellished though they may be with promotional names. When the consumer can proceed on the knowledge that colors have been planned to go with other hues, a major drag is removed from the sales line.

The same trend toward definition of color, on behalf of greater coordination, is seen in other industries directly related to the color field. The Du Pont Company has recently adopted a color book sharply curtailing the meaningless colors of its ceramics line, and is basing its new offering of colors for ceramics, glassware, plastics, and other composition materials on a non-conflicting line. The Glidden Paint Company has gone in for calibrated colors.

Fashion fabrics people, particularly on the distaff side, are apt to regard these activities in other industries with a "What has that to do with us?" air. But some in the industry have adopted a greater concern with the possibilities of putting the advances in color

Another test of color acuity is the two sets of browns. Is the middle color the same in each instance? To find out, cover the upper and lower browns in each case.

knowledge to work for the billion-and-a-half-dollar fashion end of the fabrics trades.

The great research job of calibrating standard colors, conducted by the National Bureau of Standards and the Textile Color Card Association during the past few years, is the biggest roadmark to the direction of fashion fabrics colors. It brings to apparel colors the prospect of ingenious use of the newest in color development information.

Roman emperors could afford \$350-a-pound royal purples derived from sea molluscs. Neither the high-style nor the mass market fabrics can go to such costs — either in the technology or the planning of colors.

With the same business-like approach given to selection that is now given to production of colors, the fabrics industry can keep at a safe distance from emperor-size costs.

In the laboratories of the industry, fabrics in new colors receive a "torture chamber" testing with measured applications of sunlight, artificial perspiration, smoke, friction, washing, ironing, cleaning fluids, deodorants, depilatories, etc. The industry knows just what a color will take in the way of treatment at the hands of the wearer.

Science Awaits Call

In the dyeing and finishing plants, there are also programs of extensive laboratory research. Expansion of study of reproducing colors correctly on fabrics is the mood of the day, as typified by the expansion of the color laboratory at M. Lowenstein's huge Rock Hill printing plant.

The dyestuffs industry, led by Du Pont, General Aniline, Calco Chemical, and a dozen other large, medium and small companies, is doing a job at the same time to make possible better fabrics coloring from the chemical end. Du Pont alone turns out 1200 dyestuffs, of which 220 are for fabrics blues. And, I might add, the very number of fabrics blues demanded is a powerful source of the wail that is known as "the fabrics blues."

"We want a blue for spring — but which blue?"

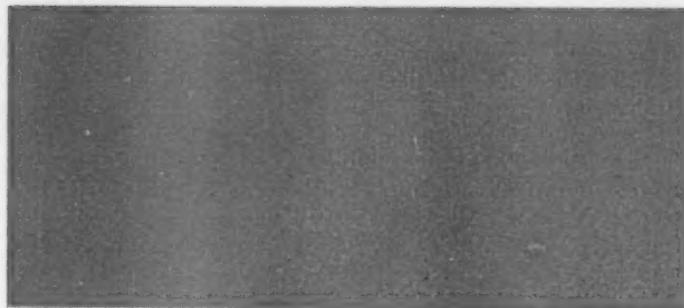
The optical industry and the electrical industry are doing their bit for fabrics colors. Two leading optical scientists, Dr. LeGrand Hardy, and his assistant, Dr. Gertrude Rand, have developed new color vision tests far more effective than old-style Ishihara tests and yarn tests — yarns soil, nullifying the value of the tests! By use of the anomaloscope, a German-patent instrument in which the ability to match colors is measured on dials, they have developed a method of testing the degree of "red-blindness" and "green-blindness." This machine may go into production and may be used for all persons working in fabrics colors.

Light Affects Color

The lighting industry has offered great advances in making it possible to view colors correctly. The use of fluorescents, while an improvement from the consumer standpoint, does not solve the problem from the technical end of the industry, because mercury lines produce such distortions as making chartreuse brighter than its daylight appearance, and strengthening certain blues and yellows. In addition, fluorescents create a red deficiency. The Color Matching Box Lamp, distributed by the Macbeth Company, solves the problem by use of alternating lighting, one duplicating north sky light and the other horizon sunlight. These provide the range of color reflection factors.

The field of colorimetry, itself, has progressed in use of the principle of rotating slit discs to measure color blends. A textile color stylist may experiment with color discs in developing new shades, or in demonstrating proposed colors to company executives, without the delay entailed in mixing paints for swatches.

With all factors in textile color development taking utmost advantage of scientific advances, the actual color selection is due to swing into line. Three steps are the key to selection of fabrics



Best demonstration of the effect of incandescent lighting on color is the change that occurs in the yellow when it is removed from daylight to artificial light. This problem in color matching makes the fabrics industry the best patron of electrical firms specializing in true daylighting fixtures.

colors in a business-like, but fashion-wise, manner:

1. Color definition
2. Consumer inquiry
3. Fashion coordination

Color Definition

On a recent tour I checked ten department stores in as many cities, asking for various items in chamois. I was shown ten different colors, all bearing the name chamois.

There is no reason why consumers can't get what they want by ordering a fabric color by name. The use of appealing color names for promotional value is highly desirable. But a name should mean a particular color, no matter who is responsible for the merchandise. When a woman asks for merchandise in chamois she should be able to get the particular color she has in mind — exact with regard to shade, value and chroma, and to the reflection factor of the fabric in which the color is reproduced.

I do not feel that I am alone in making this suggestion. The New York Times' able fashion editor, Miss Virginia Pope, has been talking lately of the need for a "dictionary of fashion colors" — one in which color names mean what they say. Miss Pope, who demonstrated to the industry that a writer could select a color that could be promoted into popularity by offering "Lime Light" at her 1944 show in a scene called "A Color Is Born," adds that for purposes of description she finds it best to ignore promotional names and substitute her own color names in writing of fashion colors.

Without any desire to standardize colors, she explains, she wants to see names standardized so that they have meaning to the consumer — and the reader. Predicting more tonalities in fashion colors when war shortages are conquered, she sees an increasing need for distinctive, international meanings for color names.

Another clever writer on fashions and fashion colors, Miss June Hamilton Rhodes, the publicist, attracted wide attention last winter with a release gently joshing the new names for 1946 seasonal colors. She described the color Crushed Peach as a "conch shell pink," and the Candy Blue as the hue of a Blue Vanda Orchid.

Need for Accuracy in Definition

The need for accuracy in color name definitions has been admitted by the industry itself in its sponsorship of the joint research of the National Bureau of Standards and Textile Color Card Association, calibrating the TCCA Standard Color Card of America and United States Army Card. By placing the colors on an absolute basis, the standards have come to have meaning.

As yet, the fashion colors, such as the TCCA's seasonal selections and the color lines of individual houses, have not been affected. The trend is toward giving a similar definitive effect by means of

color calibration.

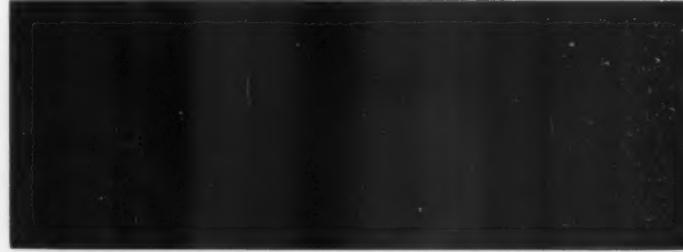
Such a move would by no means involve the much-feared "pooling of colors." It would involve determining that any promotional name selected by any manufacturer should refer to a specific color, of specific value and specific chroma, as checked on the specific fabric for which it is designed. Here's how it might be worked:

The industry would agree to select an existing organization or set up a new unit, to register all colors, for textiles, leathers, etc. All manufacturers would agree to follow the registration of color names, much as the breeders of thoroughbreds agree on the registration of names with the Jockey Club. The first name selected for a new fabric color would be the only name used for that color. Any other variation of the color, whether by the same manufacturer or by a different firm, would have to receive a different name. Exact duplications of a color by other manufacturers would have to be promoted under the first selected name.

These limitations allow each manufacturer, stylist and designer
(Please turn page)

Color Is an Illusion, Too

Two greens and a brown — or two browns and a green? It all depends on where you are when you look — and what color acuity your eyes have. The "standard green" in the middle becomes brown in incandescent light, but shows as green in daylight. Compare the effect in a clear, sunless north light and a bright sunlight. You can also discover from these colors whether you and your associates suffer from marked "red-blindness" or "green-blindness." New tests devised by famed Dr. LeGrand Hardy of The Eye Institute, Presbyterian Hospital, New York, will offer the textile industry far better verdicts on the color vision acuity of personnel responsible for color matching.



full freedom to develop new colors and new color names. However, they do insure that specific colors and names are correlated. By using existing trade organizations, or by setting up a new body, the expense and delays of copyright and other technicalities are avoided. The acceptance of these restrictions would be by mutual agreement.

Among the advantages would be the ability of the trade jointly to "obsolete a color" by common agreement. A "Grand Canyon Tan" might be dropped as a promotional name after a number of years — making it possible to give the name to a new color. But until such an agreement dropped a color name from the registration books, new colors could not cause the confusion they now do by taking the old name.

THE PRACTICAL VALUE OF A SYSTEM OF OBSOLETING FASHION COLORS HAS BEEN PARTICULARLY WELL DEMONSTRATED IN RECENT YEARS BY REVLON, IN THE COSMETICS FIELD, WHICH "KILLS OFF" COLORS EFFICIENTLY AFTER SIX MONTHS.

An even more important advantage would be the increased sale of merchandise permitted by coordinations made by the consumer with greater confidence. When color names have meaning, it will be possible to do a great deal more in coordinating colors — with resultant sales increase.

Names Should Register

Under the present system of selecting promotional names without meaning — when, as June Hamilton Rhodes put it, "a cross between a red pepper and a stock of cinnamon" could be called "Chili Spice" — the average consumer matching a color is as helpless as the great Robert Louis Stevenson, who for all his writing talents could not describe the coral color of his South Sea island home in ordering furnishings from London. By adopting standard color language to go with promotional color names — explaining a shade promotionally named "Rose Pink" as "medium dark Pink-Red Pink" — the trade will gain a cumulative advantage in its overall sales volume.

In addition, we have seen in the past that joint promotions of colors with definitive meaning paid off in display and advertising advantages. When 58 stores from coast to coast played up the Paris colors flashed to this country by Colorcable, standardized reproduction of colors enabled the stores to use properly matched display background hues. The program was hailed by merchants and by manufacturers who were able to produce the promotional colors accurately for basic and accessory fabrics, boosting sales markedly.

The fabrics industry is nearing a crossroads at which it will determine whether to apply scientific advances in color definition in line with its best business practice, to achieve maximum sales and economy, despite the fears of stylists and the high-style designers whose basic freedom of selection remains unaffected.

Consumer Inquiry

Behind the need for definitive fabrics colors is the problem of selecting the hues that will "sell." The big question-mark in the industry's mind today is, "Will Paris set the future color styles?"

The stylists and designers are engrossed in such facts as the orchids and greens shown by one leading French house, the effect of America's war-time interest in live colors from Latin America on the high couture of the style capital on the Seine. They recall how Schiaparelli took a Peruvian skirt color, back in 1939, called it "shocking pink," and started it through a career here which carried to a crest of mass popularity by 1944.

This was a success story — except to those American women who bought one item bearing the name of "shocking pink" and found the name used in other accessories without reference to any exact duplication of color value and chroma.

There are other stories of colors, such as the 1944 bright orange hue named "Tangerine," which didn't go well — and which is now

back on the color cards in a variation called "Glowing Orange."

The point is, no one asks Mrs. America, who buys the fabrics and apparel, what colors she likes and would be willing to buy. The hunch-and-guess system is still allowed to determine how the industry's color money is spent. And so the producers can only hope that the popularity of "winter white" a year ago can be duplicated by making a slight change this year and calling it "Dry Gin" or "Vodka." The guess that women will turn from greenish-yellow "Chartreuse," a wartime favorite, to the butter tones of yellow now proposed, is just that: a guess.

From the talk of the stylists I gather:

"The skirts go up and down;
Silhouette is wide or small;
There is no rule on color,
But blue in spring and brown in fall."

But there is a rule on color, which goes for any product:

FIND OUT WHAT THE CONSUMER WANTS, AND GIVE IT TO HER.

I remember when the automobile industry was as skeptical about the consumers' views on color as the fashion industry is today. Then one manufacturer made a six-year survey on color and design, won 67.7% of the votes at the first Auto Show following the completion of his studies, and took a lead in production and sales which he hasn't lost since.

Stylists and others in the fashion industry now feel that "surveys are all right for automobiles, but not for fabrics." One major department store started out to shake clear of this habit of thinking, and polled customers on the brown they would approve for the following autumn. One brown received 84% of the women's votes — but was outvoted by the buyer. **WHY WAS HER OPINION WORTH MORE THAN THE PUBLIC'S?**

I've asked the question, and the replies seem to offer contradictions. Here they are, on a "FEAR"-and-"FACT" basis.

FEAR: Women want different colors for themselves — something unlike what others wear. **FACT:** As much variety is possible if each manufacturer selected his promotional hues by individual consumer surveys as by choosing on the basis of talks limited to the industry itself.

FEAR: Women are copycats — they want colors shown by style leaders, advertisements, fashion magazines, and store displays. **FACT:** There is as much room for promotion of consumer-selected color variations as there is when consumer ideas don't reach the conference room.

But note the contradiction: women are individualists, and they are copycats. The fact is, both points are true to an extent, and the conflict should offer all the greater reason to give the public a share in the original choice.

FEAR: "Women don't know what they want" — except a general version of a color. They "want a gray," and go into a store hoping to find a gray that's becoming. **FACT:** This is "store-shelf surveying" — the most expensive kind. Women who shop a store's selection walk out with no purchase, if dissatisfied. One or two unfortunate experiences with a wrong version will convince women that they "can't wear that color." Yet there is a correct version of every color suitable for every woman. A consumer voice in selecting color variations can help disperse such prejudices — and by opening the way to greater color variety can increase overall sales totals.

FEAR: Women cannot judge color variations given them for choice, in a survey. **FACT:** Note the contradiction: Women are said to be helpless in selecting colors proposed by means of polls, but are considered able to pick out coordinations for their ensembles out of the welter of hues in basic apparel and accessories without the aid of color labels that define the shades and harmonies offered.

If women can evaluate colors — they can play a part in the



Here are nine colors, ranging from blue through purple-blue to purple, set up haphazardly. Try to put them in order, starting with the pure blue and ending with the full purple. Tough, isn't it? Now look below and see the correct order of the colors, as properly calibrated. The variations give an idea of what consumers face in selecting or harmonizing colors with no calibration system — and why they sometimes give up in disgust.

selection of fabric color lines through market survey polls.

If women *cannot* evaluate colors — they need more color-definition in the labels of the merchandise they buy.

The stylists do have one good point: women don't know what they want until they see it. *But when should they see it?* On the store shelf . . . halting production in volume until a few garments have demonstrated the popularity of the color? Or producing in volume with the gamble that the color will sell?

A swatch survey of alternative hues and variations offered by the mills' and converters' stylists *can* determine in advance which colors are in current favor. I have found that, contrary to the fears of some, such surveys are effective in indicating with great accuracy which colors will sell. I have also seen the success with which colors can be transferred from paper to fabric without loss of effect — one popular fashion color of 1944 was lifted from a hat box that had color appeal!

Last-minute check-ups with the colors in fabrics, conducted as flash surveys, may be used to verify the correctness of the original choice and reveal any changes in public taste.

The fact is, *women's ability to judge color varies with the individual*. Note the relationships of ensemble colors to be seen with the same basic outfit on Fifth Avenue — at 50th Street; at 42nd Street; at 14th Street. The difference is partly one of pocketbook — and the opportunity to carry out ideas the wearer may have had.

With a sufficient cross-section of survey subjects, we have found that valid opinions become available on any subject. There is no reason to make an exception of women — or colors.

To go back to some of the industry's fears:

FEAR: "People give different answers than what they really think." **FACT:** If that's true, Messrs. Gallup and Roper have been predicting elections by accident, and industries which have surveyed the public successfully have been phenomenally lucky.

FEAR: "The fabrics industry is different." **FACT:** It is different — it's more dependent on color than any other industry. That's why time-tested formulas of meeting consumer taste are more important than to others.

FEAR: Cost of defining and registering colors, and of consulting consumers, would be prohibitive. **FACT:** Cost of a scientific cali-

brated color notation is not high. Expenses of an organization recording colors and color names need not be large. It might be superimposed on existing trade organizations, or a new organization could be established at no greater cost than some trade units now servicing other phases of the industry operations. Consumer survey costs are well within budgetary reason, particularly in view of the results attained.

FEAR: Competition would be eliminated by color definition, consumer surveys, and color coordination, with a single stylist producing standard colors for all mills and converters. **FACT:** Competition in fabrics color selection will never end — so long as women are women. No such plan is suggested here. Individual firms would give stylists the problem of selecting the variations to be offered to the consumers in surveys — and personalized color development would produce progressive merchandising programs based on better information *to and from the customer*.

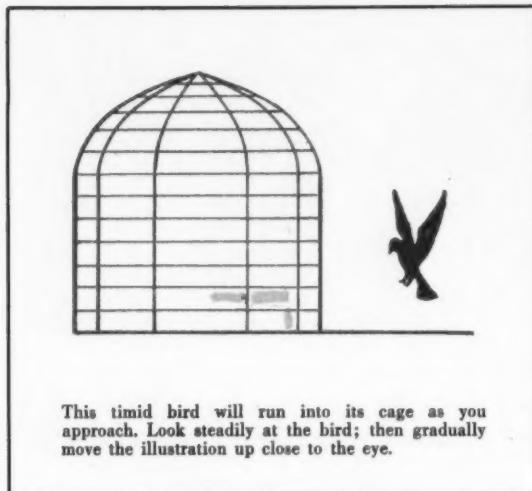
Fashion Coordination

Coordinations have been familiar features of fabrics and apparel merchandising for some years. We have a current tie-in of Delman's shoes with Forstmann's woolens colors; Helena Rubenstein has coordinated cosmetic colors with a variety of fabrics and accessories. In men's fashions, the New York Fashion Guild has successfully coordinated colors in joint presentations by over a score of manufacturers . . . in fabrics ranging from pure silk to heavy woolens. And we have any number of coordinations by stores, or by groups of stores, on promotions of fashion apparel.

But these give minimum advantage to the fabrics maker. The store gets the maximum of prestige and profits out of coordinations. It presents an "ours alone" coordination which it has planned. Fabric makers, by making it possible for the individual consumer to attain her own coordinations, can gain consumer good will and increase sales volume for themselves.

The fashion stylists who point to store coordinations as a satisfactory means of selecting women's color harmonies forget the important fact that few women like to confine their shopping to a single store. The fabrics makers do not profit from the store's attempt to use coordinations to corral more trade. (*Please turn page*)





Smart Dollars (continued)

The logical source of coordinations is the fabrics industry itself, in its color planning and color policies.

The logical means of making coordination possible is to furnish color labels that have calibrated meanings — which can be interpreted for color harmonies by foolproof methods.

The logical result of such a program by the fabrics industry will be an ever-increasing interest by the public in coordinated colors — and resultant future sales expansion.

Coordinations of semi-annual fashion colors, such as those offered by the Textile Color Card Association for rayons, for leather, for hosiery, for millinery — all offer help to the industry, theoretically.

But these represent only a jumping-off point today. Colors are presented to the association only after the mills have made up their seasonal lines. They offer a guide to the cutting industry and to retailers, but no broad assurance that the colors will be followed closely enough to base judgment on accessory and ensemble-matching fabrics.

True key to effective coordination lies in calibrated standard color meanings, attached to merchandise at the consumer level by a removable label. The salesgirl and the consumer are then able to consider how the merchandise color fits into the customer's plans. All phases of the industry, from mill and converter to the salesgirl on the floor, profit by useful information.

"When in doubt don't buy" is a consumer attitude that has cost many a sale of coats, belts, scarves, footwear, millinery and other

accessories, as well as basic apparel, when Mrs. America grew confused in trying to blend colors. Informative color labels, helpful in coordinating basic and accessory items, would help dispel doubts about color.

With defined colors, the store may have available such devices as the "Colorstructor" introduced during the war by the Navy to teach color matching and color location. This arrangement of colors on a disc, with a slotted disc overlay, offers a scientifically insured color harmony locator.

Or the shrewd merchandiser may adapt the principle of the new Du Pont ceramic color book, by means of which pages can be rolled into position so that any two colors in the volume can be placed side by side for a visual estimate of harmony or matching accuracy.

With coordinations based on real color definitions and on color selections plotted against the expressed preferences of consumers, the fabrics industry may look forward to the end of today's abnormal market without fear of a slack.

Now comes the \$64 question: What will the textile industry do . . . and how soon? In a time of more efficient production, of reduced costs . . . can the industry afford to continue to dissolve its profits in the dye works? Can the allied fashion industries . . . those which make and those which sell apparel and home furnishings . . . much longer afford to take the speculative risk of undetermined color?

We believe it is of prime necessity that the fabric producer, yarn producer, converter . . . yes, the dye maker too . . . pool their brains to protect their profits . . . through better control in color.

Additional reprints of this article will be mailed on request to American Fabrics subscribers. Please send 50¢ per reprint to cover cost of handling and mailing . . . to American Fabrics, Reporter Publications, 350 Fifth Avenue, New York.



HOW TO SELL FASHION-BY-THE-YARD

Piece Goods departments in stores across the country are daily shattering sales and profit figures . . . to the delight of the retailer, but equally of the mill which has a soft spot in its heart for double-and-roll business. There are potent reasons, both economic and social, for the renaissance of Piece Goods business; the important thing is to understand these reasons, to understand the consumer mind . . . and then to set in motion a program which will keep Piece Goods selling at a high point. In these pages we outline, as a springboard for the retailer's own thinking, the essentials of a well rounded Piece Goods departmental operation.

please turn the page

PIECE GOODS DEPARTMENTS MUST BE SET

The Bigness With Which You Lay Out Your Piece Goods Department Will Tell Your Customers How Important It Should Be To Them

The first contact between your customer and your department will help to decide the sales you will make . . . or lose. There are certain simple but essential things every Piece Goods department should do, to create the right impression at the start. They will help establish your department as a fashion department; they will enable your customers to buy more swiftly without loss of time or patience, they will enable your sellers to work more efficiently.

1. **CLASSIFY the department by TYPES**

Make it simple for the customer to find exactly what she is seeking without ambling through the entire department. Unlike most departments in a store, your customer has a fairly fixed idea as to her wants; she is looking for a dress fabric, or a suiting, or a print for her daughter's dress. Segregate the appropriate fabrics, then, by types . . . and then make it obvious through posters and displays. Within the fabric types, regroup by color; all the browns together, the blacks together, and so on. The one exception to this rule is the case wherein a specific color, or type of pattern, is running wild as a mass fashion; it might be greens, one season, or it might be the new British Colonial stripes. Whatever it is . . . group all the fabrics of the particular type, and spotlight them up front with a special display.

UNDERSTAND THE FACTORS WORKING FOR YOU

1. **The Six-Year Shortage of Apparel**

While in actual units the production of apparel has gone steadily ahead during and since the war, the choice of individuality and quality has steadily shrunk. Thus many women, dissatisfied with the garments they find hanging on racks or in bins . . . and particularly those women with out-of-the-ordinary figure problems . . . have turned or returned to sewing their own clothes. Too, as war requirements forced mills to stop production in mass of

certain quality fabrics, women headed for the Piece Goods department's counter for the small supply from the mills.

2. **Expanded Sewing Education In Schools**

Concurrently with the movement back-to-sewing by older women, there has been a growing interest in sewing in the schools of the country. The war, the feeling that they should be doing something while the men folks were fighting, served as a great stimulus to

UP RIGHT TO SELL FABRICS AS FASHION

2. SPOTLIGHT types with finished fashions

Again, bearing in mind that your customers look on your fabrics as a means to an end . . . show them the end as a stimulant to the means. For every major classification of your fabrics you should have at least one finished garment on a pedestal nearby . . . and more if you have the room to display them. Have the finished garments carefully made from an actual pattern in your own stock, with trimmings from your own stock . . . to show women that they can buy all the necessary ingredients right then and there.

3. DISPLAY CARDS must sell Fashion

Your display cards must tell more than the type of fabric, the width and the price. They must be as challenging, as urging-to-buy as the copy in your newspaper advertisements. They must definitely relate each fabric to a specific and timely fashion in apparel. Talk up your black suitings as the fabric for the new postillion suit; your South Seas prints as the ones worn at Nassau this season on the beach. Use fashion-talk to sell fabrics.

4. Sell the FINISHED Fashion

Over and over again, in every possible manner; in your floor displays, in your salespeople's conversation, on posters and sign cards . . . start by selling the end result. Show women what they can make; what they need in fabric, in trimmings, in patterns to achieve that result . . . and then the total cost. Only the short-sighted fabrics buyer demurs against talking up patterns and trimmings; the alert buyer knows that they help him to make his sale.

please turn the page

the young women and girls . . . and once they learned the trick of sewing, they were quick to turn it to the advantage of gaining individuality in their dress.

3. Consumer Magazines Stimulate Consumer Sewing

While magazines such as Good Housekeeping, McCall's and similar publications had steadily editorialized on the subject of home sewing, during the past few years they have taken a

fashion slant toward the subject . . . and women responded.

4. Pattern Companies Solved Their Problem

They discovered a way to keep pattern styles abreast the fashion trends . . . and to change them as trends swerved. This has kept up a steady flow of new and intriguing styles to the pattern counter . . . it has resulted in greater diversification and specialization . . . and more pattern sales per customer.

TO SELL FASHION-BY-THE-YARD YOU MUST

1. The BUYER must be Fashion-Wise

More important than the ability to set a counting glass on a swatch! more vital than knowing the count and construction, the finish and the feel of a fabric . . . will be the Piece Goods buyer's knowledge of Fashion as a force in selling fabrics. He will have to know apparel trends; color and line and silhouette . . . just as surely as does the dress or sportswear or suit buyer in his store. For the consumer today is buying fabrics with a finished fashion in mind.

2. SELLERS must be Fashion-Wise

They must know the draping and needling qualities of each fabric . . . yes. But of far greater importance, from now on, will be their knowledge of Fashion. They should know, of course, how a fabric will wear and wash or clean; but they must also know which fabrics are strongly attuned to the trends, for what purpose they should be used, in what colors they are best for the consumer. It is up to the buyer to disseminate live fashion information to his sellers.

3. SPACE and LOCATION must be right

We have witnessed the move of Piece Goods departments from choice and spacious locations on the main floor to corner spots on dimly lit upper floors. It is high time this profitable department were given its proper place in the sun of traffic . . . for if it is doing so well in an obscure location, it will do far better when it is located where women can reach its counters with ease. Chain stores learned, years ago, the folly of out-of-the-way locations for the sake of lower rentals; they discovered that by moving into the most heavily travelled areas, the high dollar rent became a low percentage rent through increased sales. We believe department stores should profit by this experience.

4. Merchandise SOURCES must be right

As the consumer dollar shrinks, it will be vital that the Piece Goods buyer analyze his sources of supply and work only with those who can contribute directly and materially to the selling of his stock. He must of course confine his purchases to those houses of unimpeachable quality. But he must work, within that group, with those fabric firms which not only attune their styling to fashion trends but make available to him the selling and promotional material he requires. Further,

COVER ALL EIGHT OF THESE VITAL POINTS

he should wherever possible work with firms whose fabrics have built consumer acceptance; whose brand names hurdle the consumer question of who-made-it.

5. The PATTERN tie-up must be right

The pattern department must be carefully merchandised to coincide with what the Piece Goods department is doing. Not only must there be the right assortment of patterns by seasonal types . . . including sportswear and novelties . . . but you should include patterns from several different companies to give your customers the broadest assortment in keeping with practicality.

6. The TRIMMING department must be complete

For want of a button many a piece goods sale has been lost. Don't let it happen in your department. Your trimming department should work with manufacturers whose lines each season are styled in close coordination with basic fashion trends. If the trend is toward jewel type buttons . . . you should have them to help your customer keep in step with fashion. Laces, tapes, slide fasteners . . . all the little things which add up to a garment . . . must be in the right styles, the right colors, the right assortment. Above all, they must be easily accessible to the Piece Goods department.

7. STOCK CONTROL must be rifle-accurate

Because Piece Goods is fashion goods, your inventory must be accurately laid out and controlled as any dress department's. Your buyer must know from day to day which colors are selling best, so he can reorder while his customers are still interested enough to buy. He must watch the slow sellers, in weave as well as color . . . because, just as in apparel, fashion fabrics carried over from season to season take a murderous markdown to dispose of them.

8. PROMOTION must sell Fashion-By-The-Yard

The days of announcement in fabric selling are dying. This is the time . . . tomorrow will be the time . . . when fabrics must be promoted as a vital and living part of the fashion picture. Remember that your customer, when she buys fabrics, does so with a finished ideal in mind . . . you must promote to her that way. Please turn the page



USE ALL EIGHT OF THESE PROMOTIONAL

1. Trim WINDOWS as fashion displays

Do away with the ancient trim of fabrics draped across the background . . . except purely as background. Turn the spotlight, literally and figuratively, on a finished garment made of the fabric you are promoting. Be sure the sign in the window gives all the essential information: the name of the cloth, its price, width, how many yards are needed to make the garment, the pattern number, trimming data . . . and then the total cost.

2. ADS should be Fashion-Informers

In your newspaper advertising talk mainly about specific and important fashions . . . and then show how your fabric fits into the picture. Show a finished garment and, just as in your windows, give all the information needed to help make up the customer's mind.

3. Use FASHION SHOWS to animate your stock

Invite customers to your department, if you don't have an auditorium or restaurant, to see living models wearing fashions made of your fabrics. Again, in connection with each style, give your audience all the necessary information about all the elements needed to copy the fashion.

4. Conduct SEWING CLASSES regularly

Set aside a corner of your department . . . rather than take the customers outside . . . where a competent instructress can help women learn to sew their own. Countless women could be good customers for your department if they were put into the hands of a capable teacher. Remember, too, that while they are learning, these women are actually buying materials in your store.

5. Set up a DRESSMAKER Service

Invite all local dressmakers to utilize your store's fashion information. Let them



TOOLS TO SELL FASHION-BY-THE-YARD

submit lists of their customers, to whom you can send invitations to see the newest fabrics. Stage regular showings of professional dressmakers' work, in the form of contests; show the winning styles in your windows, giving proper credit to the winners. Do all you can to encourage dressmakers not only to buy fabrics directly from you, but to send women into your department.

6. Work with your LOCAL SCHOOLS

Arrange for your instructress to give lectures at sewing classes. Your fashionist, or your advertising manager, can give talks on fashion trends. Invite students to utilize your facilities for sewing, if they have nowhere else to sew. Stage fashion shows in which students can model their own creations.

7. Use customer lists for MAILERS

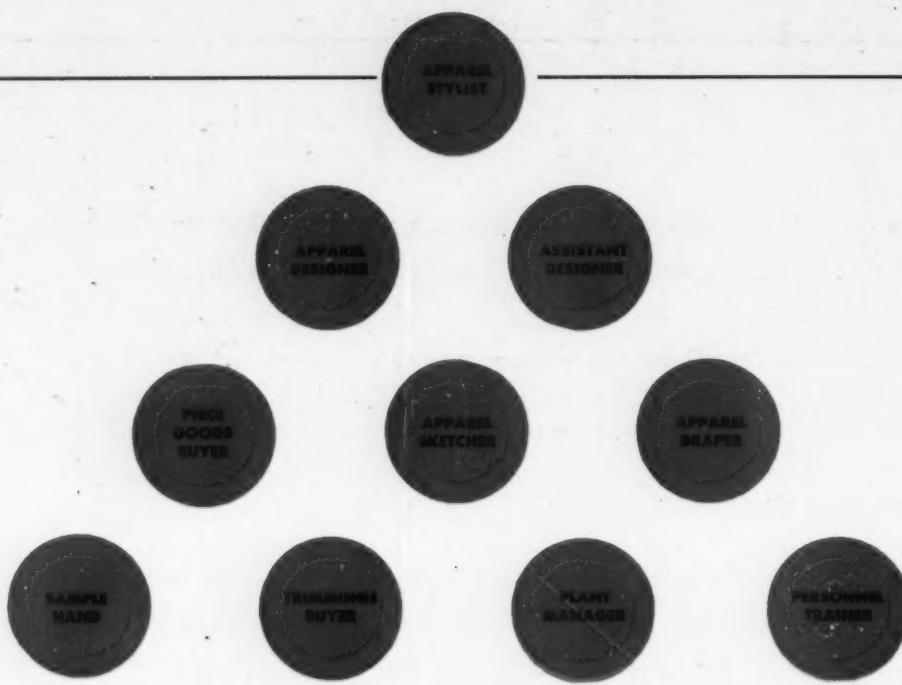
In addition to keeping your fabric customers posted when new fabrics arrive, keep their fashion appetite whetted with chatty, newsy little letters telling them about the new fashion trends. Your advertising department, your apparel merchandise office have loads of such information; all you need to do is have it translated into fabric terms. Talk up the new patterns, the new trimmings as well.

8. Tie in with MAGAZINE editorials

More and more editorial space is being devoted by important consumer magazines to sewing-at-home. Where, a decade ago, such information was confined to the pages of the "service magazines," today it is common to turn the pages of *Charm*, *Mademoiselle*, *Seventeen*, *Vogue* and other fashion magazines . . . and find yourself intrigued with what you can sew at home. Study these magazines regularly; write to their editors for advance schedules of sewing articles; tie in your ads, your windows, your departmental displays. Consumer magazines are preconditioning millions of women every month in favor of sewing-at-home; with a little effort, you can clinch the sale in your department. ●



10 PEOPLE EVERY FABRIC MAN SHOULD KNOW



Asked who, in an apparel manufacturing business, are the people who cast an influence on the fate of a fabric, the average textile man would specify the head of the firm, of course; the designer; maybe, in a very large firm, the piece goods buyer. Actually, the making or unmaking of a fabric depends in varying degree on ten different people . . . and the wise fabric man makes it his business to see that each understands fully the virtues of his product. They are:

The APPAREL STYLIST who keeps the firm's designers posted on new and important fashion trends. The stylist often assists in the actual creation of new designs; sometimes sketches original styles for submittal to the designer.

The APPAREL DESIGNER supervises and coordinates designing and manufacturing. He creates originals, and assumes responsibility for the development and manufacture of the models he produces. He is a master in the design of patterns; knows anatomy and proportion; must be familiar with the working properties of textiles.

The ASSISTANT DESIGNER works out minute details of pattern making and manufacture; grades patterns and, in most plants, cuts the hard paper patterns. He assists in the selection of cloth, lining and trimmings. He, too, must master the same knowledge which makes the designer important.

The PIECE GOODS BUYER in an apparel factory supervises the actual purchase and inventories of fabrics and materials. He works with the designer in figuring costs, planning the line, weighing one fabric against another. He knows materials technically; keeps posted on new developments in fiber, weave, color and finish.

The APPAREL SKETCHER is one who makes copies of all designs created in the designing room. She must know how, through the medium of crayon, pencil and water color, to render all material and fur effects on paper. The effectiveness with which she conveys the feeling or color of a fabric to paper may decide whether or not that fabric will be included in the coming line.

The APPAREL DRAPER must possess a feeling for line and form

in addition to a working knowledge of the workability of fabrics. It is her job first to drape muslin for a pattern, and then to adjust the cut cloth to the figure or the model. Here, too, is one place where a suitable fabric can easily be derailed through lack of conveying adequate information to an interested party.

The SAMPLE HAND is one who runs up the sample garment. He is selected because of his ability, as a machine operator, to work the fabric into the effect desired by the designer. In the case of a new fabric, it is desirable that the sample maker should be shown the best way to handle the material lest he find it too difficult to work.

The TRIMMINGS BUYER not only purchases trimmings and linings, but frequently designs trimmings. It is his function, too, to help the designer by finding or devising decorative and original trimmings. In addition, he must know the use of buckles and belts; of threads; and he must be thoroughly informed in both staples and novelties.

The PLANT MANAGER takes over from the minute a style is approved, and ends his responsibility when he delivers finished merchandise to either the shipping clerk or stock clerk. He supervises every manufacturing operation, from cutting to pressing. It is part of his job to keep manufacturing costs down; thus it is advisable that he be kept informed of the most efficient methods for working each type of material.

The PERSONNEL TRAINING MAN seems to be far removed from the fabric man. Actually, because it is his job to train workers in every manufacturing phase, it is obvious that the fate of a fabric may well rest in his hands.

* * *

How many of these ten people know all about your fabrics . . . know the advantages, the best way to use them, the dangers of misuse and mishandling? Wouldn't it be worth any fabric man's time to see that all ten of these key people get the best impression of your fabrics?



MISS TEEN... YOUR INSURANCE FOR THE FUTURE

Getting the younger set fabric conscious is one way to develop a market for years to come . . . "Seventeen" Magazine shows how it should be done.

(Please turn page)

Upper Left: Here's how Macy's went to town to catch the young girl's eye. Upper right: Famous-Barr tried this approach to stimulate piece goods sales. Left: Macy's induces teen-agers to reach for their sewing machines. Lower left: This attractive Jordan Marsh trim points up its sewing class. Below: Fabric for Macy teen window shoppers.



TEEN AGE PATTERN AND FABRIC CENTER
ADVANCE PATTERNS as seen in SEVENTEEN
Specially styled for the Youthful Figure . . .

"It's patterned for you . . ." is The Hecht Co.'s, Washington, fabric counter slogan.



Tying in with Seventeen promotion Jordan Marsh held teen sewing classes.

Teens . . . (Continued)

A little over three years ago WOMEN'S REPORTER held up the successful operation of Bonwit Teller as an example to other retailers of how they could capture the loyalty and business of teen-age girls. Like the weather, most stores had talked about the teenager but had done nothing about her.

In that story, the REPORTER outlined the whys and where-

R. H. Macy displays bolts of Junior Deb Fashion Fabrics and the finished products.

fores which motivate the adolescent girl's behavior and buying habits; and pointed out not only the golden road ahead, but how to travel it.

Several months later "Seventeen" magazine made its bow; it was followed by several other fine publications devoted to the teen-ager . . . the apparel manufacturer and the retailer got religion about this age group . . . and now we have a multi-million-dollar industry devoted to her.

Fine. But one phase of the potential profit in this market was being sadly neglected: over-the-counter piece goods. Brilliant Editor Helen Valentine and her fine staff went to work plugging up that gap . . . and in July "Seventeen" magazine struck the gong with an article entitled "This is the way we make our clothes."

In conjunction with Advance Patterns, a sensible and fashion-right group of models were highlighted. "Seventeen's" avid readers were sold the idea of making their own clothes; shown typically teen-ager styles and how to make them . . . and then, to carry the idea right to the teenager's purse, the magazine made arrangements with the nation's most progressive stores to project the



Jordan's ad invited teenagers to its little white sewing school.



And devoted a large section of the floor to a Teen Fabric Center.



Famous-Barr, St. Louis, used blow-ups of Seventeen to promote its teen fabric center.



To attract teen-agers, Carson, Pirie, Scott exhibited Advance pattern dresses.

idea right in their own cities.

Stores like J. L. Hudson in Detroit . . . The Hecht Co. in Washington . . . Macy's in New York . . . Famous-Barr in St. Louis . . . just to name a few . . . went to it with a whoop. They reprinted portions of "Seventeen's" editorial; showed duplicates of the garments in their windows and piece goods departments; set up lectures and sewing classes to teach beginners.

It is useless to attempt to measure the amount of yardage which resulted directly from this magazine-store tie-up. Many thousands of young women . . . the mothers of tomorrow . . . visited the stores. They looked and listened; they bought patterns and fabrics, and then went home to start cutting and sewing. What they bought in July wasn't the measure of the promotion's success. Rather, it was the planting of the germ that counted; getting these youngsters to appreciate the art of sewing, familiarizing them with fabrics as an integral part of fashion . . . that's what was important.

To "Seventeen" and the fine stores which carried the ball, the textile industry owes a nod of recognition; more, it owes a vote of thanks . . . for through them the fabric industry was assured of customers for another generation.

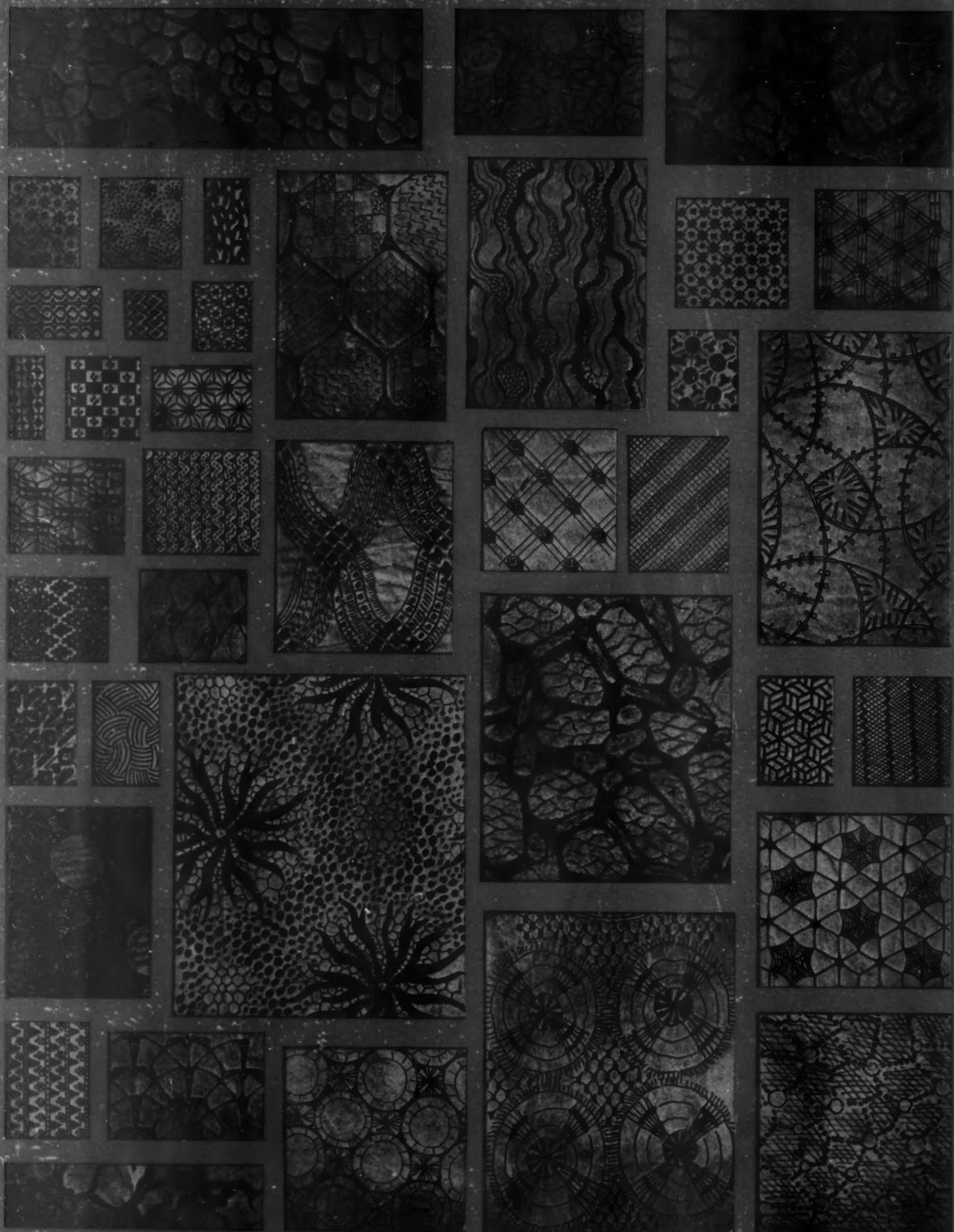


Macy's joined the parade which started teens spinning sewing machines.

Hecht Co. pointed out it's a cinch for teen-agers to sew their own with Advance.

May Co. played up Seventeen and Advance patterns designed for teen-agers.





FABRICS BORN OF FURS

Behind the scenes to get the story of Natura, one of the new and fascinating discoveries in American fabrics

WHEN Joe Snaggletooth slung Mrs. Joe over his shoulders and started out to visit his in-laws in their neighboring cave, his torso was draped in the pelt of some recently roaming quadruped. Fur served, then, not only as a fashion covering but also as a shield against inclement weather.

As man learned how to weave light fibers into fabric, fur moved into the background as apparel. It was too bulky, too heavy, too warm for any but the coldest weather; it became a mark of distinction to wear only the lightest and sheerest of woven cloths.

By the Middle Ages, fur had gained a new pinnacle. This time it was the mark of the aristocrat; precious furs were reserved exclusively for the use of royalty and near royalty. The more fur on a garment, the bluer the blood of its wearer.

As the theory of the democratic form of government spread . . . and with it, money . . . furs lost their social prestige. Only the most scarce of pelts . . . mink, sable, chinchilla and the like . . . were reserved for the very rich; but even during the war years mink coats became quite so common.

Meantime, back around 1939, a fabric and yarn technician started to experiment with an idea. It seemed good sense to him that since Nature had provided more living creatures with fur than with any other type of covering . . . fur should provide the most logical type of covering for man. But *not* in pelt form.

Fur is worn by animals in all seasons, under all conditions. Therefore fur fiber must have more than warmth as an insulating quality, fur fiber must be as practical in warm weather as cold.

The question was: *How could fur fibers be woven to make practical and pliable fabrics?*

That was the beginning of the story of Natura Yarn. Here are some of the intermediate chapters:

First of all, in order to weave fur fibers successfully, there was the problem of using fibers of differing lengths. Animals couldn't very well be trained to raise pelts of uniformly long hairs; the idea-creator teamed up with George Jolly, and went to work. They had to start with what the animals provided. Next came the matter of different colorings; not only did each animal's pelt differ in shade from his brother's . . . but even the hairs in one

pelt might range from very light to deep brown. Also, since moths delight in laying eggs in furs, how could the fibers be mothproofed?

These were comparatively easy obstacles to overcome. The really tough nuts were yet to be cracked. For instance: when Jolly and his associate started to spin, the fibers would fly over the walls, the ceiling, the floor, the tables, the workers . . . everywhere but where they should be. Heartbreaking weeks of experiment and study . . . and finally a way was found to increase the specific gravity of fur fibers enough to keep them down, without affecting their fineness. Now the false walls and ceilings erected around spinning machines could be torn down; now the exhaustive vacuum cleaning of machinery and premises and workers' clothing was no longer needed. The first successful yarn woven of fur fiber came from the spinners, and was woven into cloth.

The next blow would have flattened the average man . . . but not the men behind Natura. *The fur fiber wouldn't stay in the cloth, but would work its way right through and shed almost immediately.*

The Great Idea began to look like the Great Folly; but to this team it became the Great Challenge. For months more they tried one method after another to lock the fur fibers into place. One day they got the answer; one experiment came through with the means for locking the fur fibers tight to the staple, so that shedding became almost negligible. The problem was licked for good.

Now Natura is being worked into fabrics undreamed of a few years ago. This Fall you'll see it in men's slacks; in shirts; in women's skirts and blouses and suits and coats. You'll see it knit into ties; into sweaters and hose and dresses and gloves. The following Spring you'll be swimming in it . . . literally . . . because swim suit makers are working out their styles right now. Natura will make a deep impression in women's millinery; it may replace age-old methods of molding rabbit fur into hats . . . and should give men's headwear a new face. You'll sleep under Natura coverings; you'll sit on chairs covered with Natura fabrics.

All because one man thought the cave man had something we moderns should be able to use . . . and worked out a way to use it. That's what's encouraging about the American Fabric Industry; it knows an idea when it comes over the horizon, and isn't afraid to tackle the tough assignments.

FROM FUR

. . . TO FUR FABRIC!





\$780,000,000 worth of design ideas . . . free



XIII CENTURY FRENCH HEADDRESS



AN ITALIAN'S SKETCHBOOK FIGURE



BEAUTY IN DE VINCI'S TECHNIQUE

On the walls and in the cases of art museums is a priceless source of inspiration to America's fabric designers.

Twenty and more centuries of art . . . covering the span of civilization . . . yes, even the cave dweller's crude forms scratched on prehistoric walls of granite . . . offer a wealth of ideas.

Every field of fashion . . . not fabrics alone, but apparel . . . and accessories . . . and home furnishings . . . can tap this Midas mint.

Perhaps it is an urn of Grecian mould which suggests a graceful print . . . an Etruscan coin which hints at a brocade design . . . a vivid Van Gogh which yields up a broad range of tones for sportswear fabrics.

Or, it may be, a South Seas tapa which can be adapted to cool summer drapes . . . Picasso's famed Blue which insinuates a new sophistication in evening fashion fabrics . . . ancient Peruvian cloths dictating new concepts of weave for a man's summer sports jacket.

The American fabric designer has all of this . . . aye, and much more . . . as inspiration and help. All that is needed is an open mind . . . a keen perceptive eye . . . a daring imagination.

Please turn the page for a case history of how one great designer utilized the world's great art to create a scintillating pattern.

AMERICAN FABRICS SUGGESTS ITS READERS INVESTIGATE THESE LEADING AMERICAN ART GALLERIES AND MUSEUMS AS POTENTIAL TREASURE HOUSES OF DESIGN INSPIRATION . . .

BALTIMORE: Baltimore Museum of Art, Walters Art Gallery; BOSTON: Boston Museum of Fine Arts, Peabody Museum (Harvard University); CHICAGO: Chicago Art Institute, Vanderpoel Memorial Art Gallery (Beverly Hills); CLEVELAND: Cleveland Museum of Art; DENVER: Denver Art Museum; KANSAS CITY: William Rockhill Nelson Gallery and Atkins Museum; LOS ANGELES: Henry E. Huntington Library and Art Gallery (SAN MARINO), Los Angeles County Museum of History, Science and Art; MILWAUKEE: Layton Art Gallery; NEW YORK: American Museum of Natural History, Brooklyn Museum, Cooper Union Museum, Frick Museum, Metropolitan Museum of Art, Museum of Modern Art, Yale University Art Gallery (New Haven); PHILADELPHIA: Pennsylvania Academy of Fine Arts, Philadelphia Museum of Art; SAINT LOUIS: City Art Museum of St. Louis; SAN FRANCISCO: California Palace of the Legion of Honor (Lincoln Park), M. H. de Young Memorial Museum, San Francisco Museum of Art; SANTA FE: Museum of New Mexico (Collection of Navajo Art); WASHINGTON: Corcoran Gallery of Art, National Gallery of Art; Smithsonian Institute, Textile Museum of Washington, D.C.; WORCESTER: Worcester Art Museum.



From this Flemish Angel Painting . . . this Wesley Simpson Print . . .

"I was bowled over when I saw what American fabric and dress designers did with museum objects as inspiration" . . . from an article by Cora Carlyle in Women's Reporter.

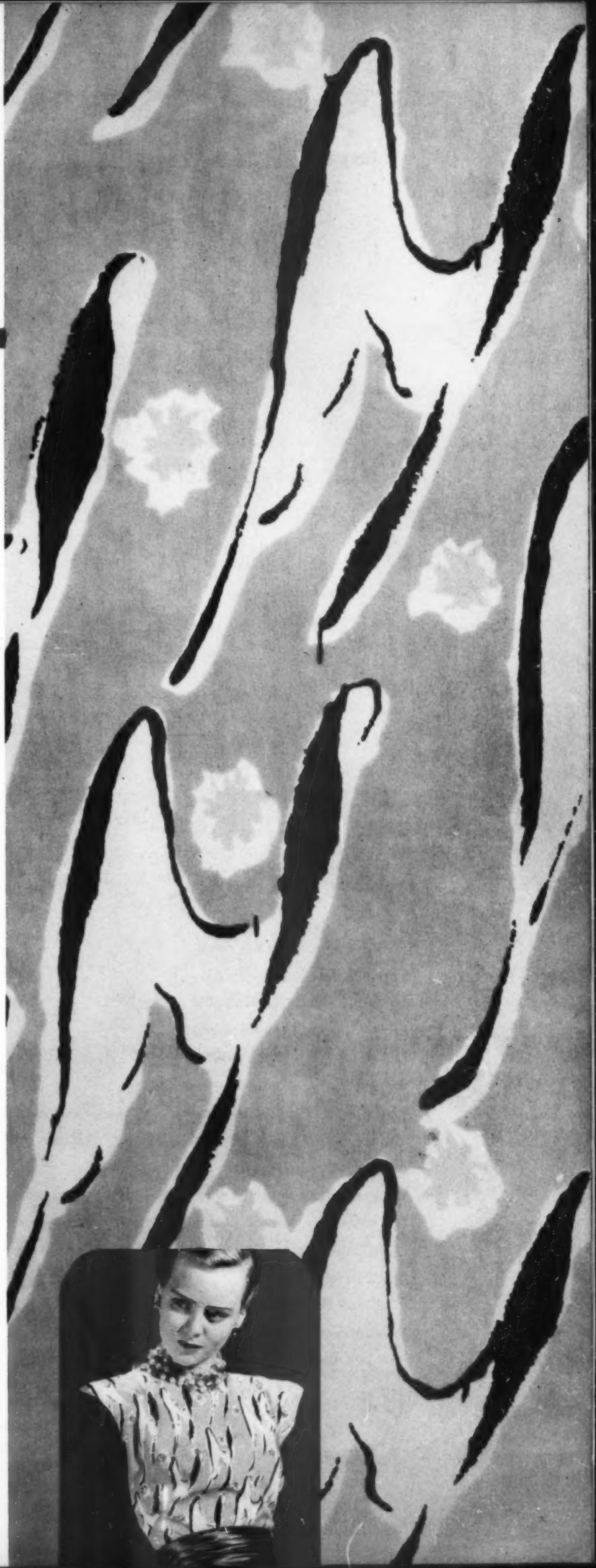
One of the most exciting fashion events of 1945 was undoubtedly the descent of 22 famous designers on the Metropolitan Museum of Art in search of design inspiration.

When the finished fashions were shown to the public, it was obvious that the designers had unearthed a pot of gold. Combing the rooms and archives of the Museum, they had come away with sketch pads crowded to the edges with precious ideas.

Thus they glamorized fabric and fashion in the finest sense of the word, and on the highest level. The demonstration contributed materially to the fashion industry . . . to the public . . . to the Museum. It delineated the living qualities of Museum art in practical form. It educated the public to an appreciation of art as it can be applied to everyday living.

So let's go to the museums more often . . . let's encourage our designers to closer rapport between art and industry . . . let's have art in industry . . . to the mutual benefit of both. Over \$780,000,000 worth of design ideas are waiting to be tapped. Let's profit by the world's great art in museums.

designed by Vertes . . . for dress by Hattie Carnegie





KATE GREENAWAY PROMOTION PROVES THREE HEADS ARE BETTER THAN ONE



Living testimony to the contention that the world abounds in practicable and profitable fabric ideas, the recent promotion staged by L. Wohl, children's dress manufacturer in New York, met with the success it deserved.

Choosing the hundredth anniversary of Kate Greenaway's birth as the fountain-head, the firm's designer in close collaboration with the stylists of several leading American fabric firms came through with merchandise which took the breath of every onlooker.

They captured the gaiety, the charm, the freedom of the Kate Greenaway drawings. They moulded these virtues into the form of vivacious prints. And so, in the

KATE GREENAWAY PICTURE BOOK STYLING
IN EVERFAST'S PINK CHAMBRAY

form of fashions for young girls, there evolved a group of dresses which were pre-destined to success.

The firms which contributed special designs in fabrics were: Ameritex, Bates, Dan River, Dumari, Everfast, Fluegelman, Peter Pan, Marvlo, Pacific and Spring Maid.

On these pages we show several of the fabric designs, as well as the finished dresses which were fashioned from them.

Testimony, indeed, to the belief that American fabric and fashion designers, working hand in hand, can achieve great things together. Encouragement, too, to those who believe in the importance of being ideaful.



CHECKED FLUEGELMAN SEERSUCKER WITH
WHITE WAFFLE PIQUE PINAFORE



LAMBS AND ROSE GARLANDS BY PACIFIC
WITH GATHERED BERTHA COLLAR



GAY ORCHID FLORAL PIQUE BY MARVLO
FOR YOUNG SOPHISTICATES



DAN RIVER WOVEN PLAID FEATURING BIG
GREENAWAY PUFFED SLEEVES



禁
城

*Chinese Satin Robes . . . from the Collection
of the
Metropolitan Museum of Art*



Gift Subscription for American Fabrics

Seeking inspiration for fabric patterns to intrigue the younger set, we find Lord & Taylor's buyer Mary Frances Andrews, manufacturer Jack Horwitz and Frankly Fabric stylist Lee Sherman deeply interested in a Colonial Peruvian tapestry shown by Brooklyn Museum's Michele Murphy.



FROM MUSEUM TO DESIGNER TO STORE

Elsewhere in this issue we make the point that the wealth of art to be found in America's museums and art galleries should be tapped by fabric designers as a source of inspirational material; we go further, and illustrate through a specific example how one alert designer translated an old tapestry into a fashionwise fabric design. Now read how, through teamwork of a businesslike nature, an ancient Peruvian motif was carried step by step to its modern culmination . . . inspiring a dress with natural appeal for the younger woman.

(PLEASE TURN THE PAGE)



Seeking inspiration for fabric patterns to intrigue the younger set, we find Lord & Taylor's buyer Mary Frances Andrews, manufacturer Jack Horwitz and Frankly Fabric stylist Lee Sherman deeply interested in a Colonial Peruvian tapestry shown by Brooklyn Museum's Michele Murphy.

From Museum to Designer to Store (continued)



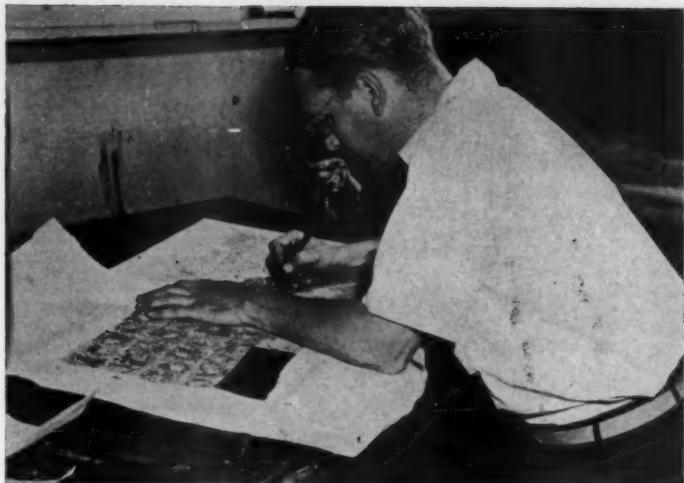
Sketcher Lena Langer and stylist Sherman study the Peruvian tapestry to develop a basic motif. As they work, the source material begins to assume a new and modern expression, interpreting the original material.



1. Days later, and a pattern of squares and young faces peeping through a leaflike sunburst is the result. Young, new in feeling, it retains relationship with the source in form and color.



2. The sketch goes to the engraving plant. First, the original pattern is enclosed in a camera, enlarged four times and reflected onto a zinc plate. The sketch maker then traces each line.



3. Next step is plate cutting. The zinc plate goes to the plate cutter who follows the sketch with his graver; his stylo makes deep guide lines to be followed by the pantographer.



4. Since each color requires a separate copper roller, and the colors must be accurately followed, the plate painter carefully paints in the color from the original sketch.



5. Meantime, the copper rollers are being prepared. Old patterns are turned off, and the new smooth surface is readied for cutting, or etching, to be done by the pantographer machine.



6. The pantographer uses his stylo to follow the plate cutter guide lines precisely. As he moves the stylo, multiple diamond cutting tips reproduce each movement with absolute accuracy.



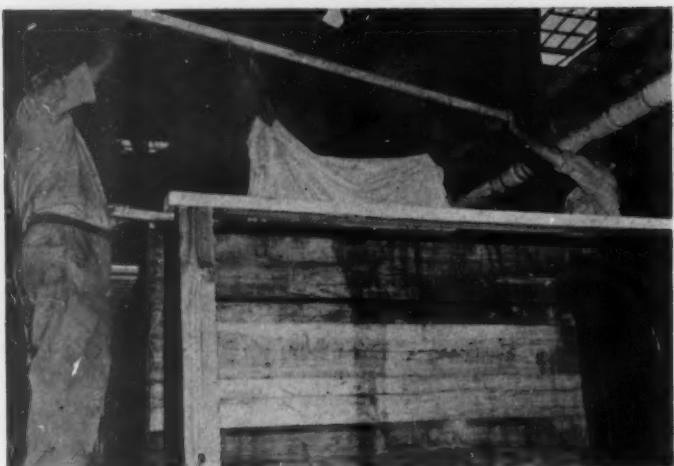
7. The copper rollers now go to the etching room, where maximum care is exercised. As the acid burns into the soft copper, etchers watch closely; one second too long, and the pattern is ruined.



8. Before the rollers go to the printing plant, they are carefully inspected to be sure that there are no minute deficiencies in any roller which might mar the pattern.

(Please turn)

From Museum to Designer to Store (continued)



9. While the rollers are being engraved, the pure silk is prepared for printing. Threaded on sticks, it is moved through a bath of pure olive soap and soda ash.



10. Then when the silk is thoroughly cleaned and all impurities washed away, each piece is separately wound to a reel for dunking in a dye box. The squares-and-faces pattern needs a white ground.



11. To reproduce the pattern with the greatest fidelity, losing none of the fine color nuances, each color solution must be strained to remove any impurities which might mar the soft copper rollers.



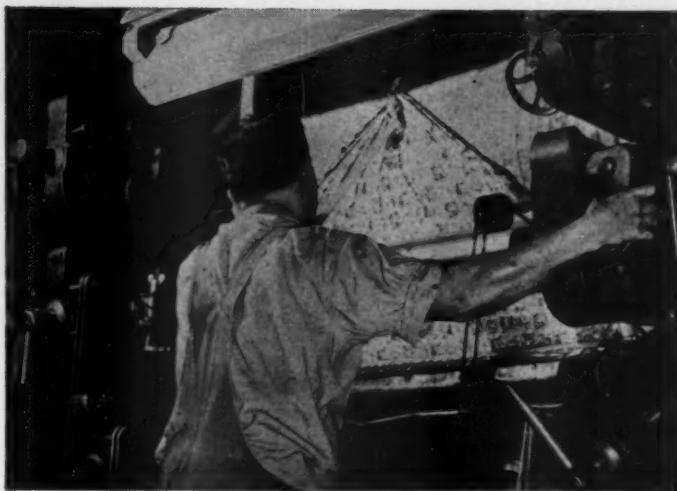
12. Only specified quantities of the dye must reach the cloth; so each roller is turned against a knife edge which removes the excess color and lets only the right amount reach the white silk.



13. The colors and the rollers are now in the printing machine. The white silk is ready to be fed in. But before the button is pressed, a small machine makes a sampling of the color formulas, which are compared



14. by stylist Lee Sherman with the original sketch for fidelity. If there is the least deviation from the original, the rollers and the dyes are revised.



15. Color approved. Accuracy checked . . . and now they're ready for the run. The button is pressed, silk starts to feed through the printing machine. The worker watches carefully every instant.



16. Now the silk has been printed. It is sent at once to a different department where the silk is aged with steam. This not only sets the colors but removes any excess which might exist.



17. Still far from ready for the designer's table, the silk is now passed through an open washer of boiling water, and then into the dry box, an oven heated to about 200°, and then onto rolls.



18. Out of the dry box comes the silk, to be placed on the tentering frame. Here the finished goods is smoothed out, and simultaneously is pulled to the proper size.



19. Here comes the sample roll, to be met with great expectation and anxiety by the manufacturer. Is the finish soft and supple? Are the colors just right? Inspection will soon tell.



20. The colors are right. The design is faithfully reproduced. Now for the real test: the silk is draped over a form to find out how well it manipulates, how it gathers and folds and needles.

(Please turn)



21. Dress designer Virginia Anderson takes over, and under the magic of her skilled hands, the dress begins to take shape. Already its lines suggest something special for the younger set in the Judy 'n Jill interpretation.



22. Finale! The result of all this work and planning is a charming pure silk print . . . Something special in the way of an important date dress for a Young New Yorker shopping at Lord and Taylor. The details can be observed in the photo opposite.

From Museum to Designer to Store (continued)

If the women who wear the clothes but knew of the creative work required to make them the best dressed women in the world, they would be properly astonished. Obviously not all fabric mills and manufacturers go to the extremes shown in this story, to achieve that extra something which makes the finished product sell so much more painlessly.

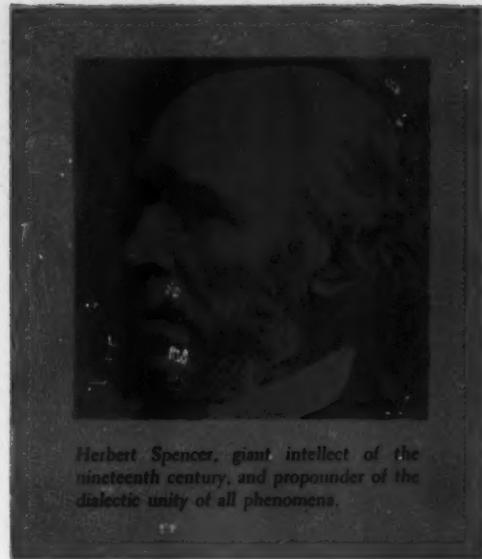
The object of this story, as of the others to which we referred, is simply this: to suggest to manufacturers the value of working

further back in their search for new and interesting materials . . . right back to the museums and art galleries, where many millions of dollars' worth of art offer a bottomless well of usable ideas.

In their search for the new, the distinctive, we know of no better place to begin. Certainly all parties concerned in this story . . . the mill, the manufacturer, the retailer and the consumer . . . profit by the work done at the beginning.



*from the
Genesis of Science*



*written in 1882
by Herbert Spencer*

*Herbert Spencer, giant intellect of the
nineteenth century, and propounder of the
dialectic unity of all phenomena.*

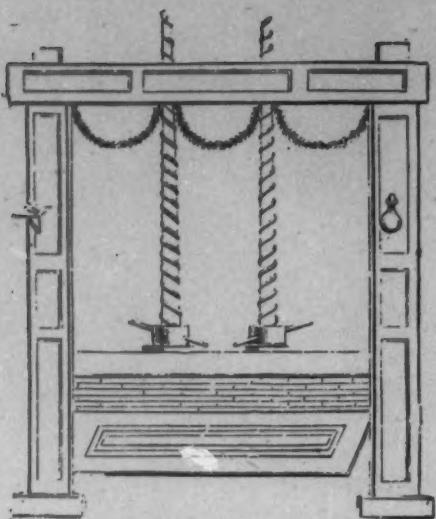
Perhaps the clearest comprehension of the interconnected growth of the sciences may be obtained by contemplating that of the arts, to which it is strictly analogous, and with which it is inseparably bound up. Most intelligent persons must have been, at one time or other, struck with the vast array of antecedents pre-supposed by one of our processes of manufacture. Let him trace the production of a printed cotton, and consider all that is implied by it. ¶ There are the many successive improvements through which the power-looms reached their present perfection; there is the steam-engine that drives them, having its long history from Papin downwards; there are the lathes in which its cylinder was bored, and the string of ancestral lathes from which those lathes proceeded; there is the steam-hammer under which its crank shaft was welded; there are the puddling-furnaces, the blast-furnaces, the coal-mines and the iron-mines needful for producing the raw material; there are the slowly improved appliances by which the factory was built, and lighted, and ventilated; there are the printing engine, and the die house, and the colour laboratory with its stock of materials from all parts of the world, implying cochineal-culture, logwood-cutting, indigo-growing; there are the implements used by the producers of cotton, the gins by which it is cleaned, the elaborate machines by which it is spun. ¶ There are the vessels in which cotton is imported, with the building-slips, the rope-yards, the sail cloth factories, the anchor-forges, needful for making them; and besides all these directly necessary antecedents, each involving many others, there are the institutions which have developed the requisite intelligence, the publishing arrangements which spread the necessary information, the social organization rendering possible such complex cooperation of agencies. ¶ Further analysis would show that the many arts thus concerned in the economical production of a child's frock have each of them been brought to its present efficiency by slow steps which the other arts have aided; and that from the beginning this reciprocity has been ever on the increase. . . . science has been supplying art with truer generalizations and more completely quantitative previsions. Art has been supplying science with better materials and more perfect instruments. And all along the interdependence has been growing closer, not only between art and science, but among the arts themselves, and among the sciences themselves.

THE MOLE

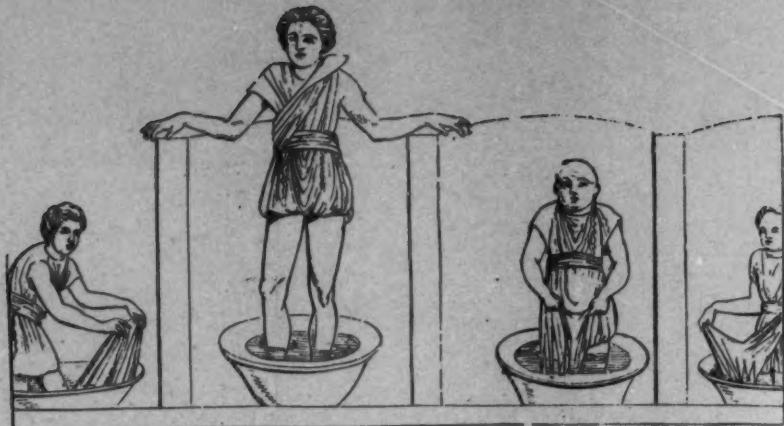
C₄₂ H₁₅₇ O₁₅ N₅ S₁

(C=Carbon H=Hydrogen O=Oxygen
N=Nitrogen S=Sulphur N=The Unknown)
Above is the molecular formation of Wool)





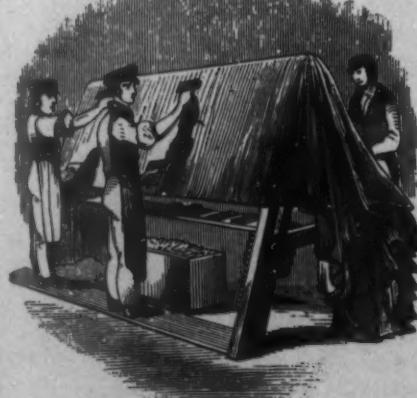
EARLY EGYPTIAN hand loom as imitated by 18th Century Bavarian and Flemish Weavers.



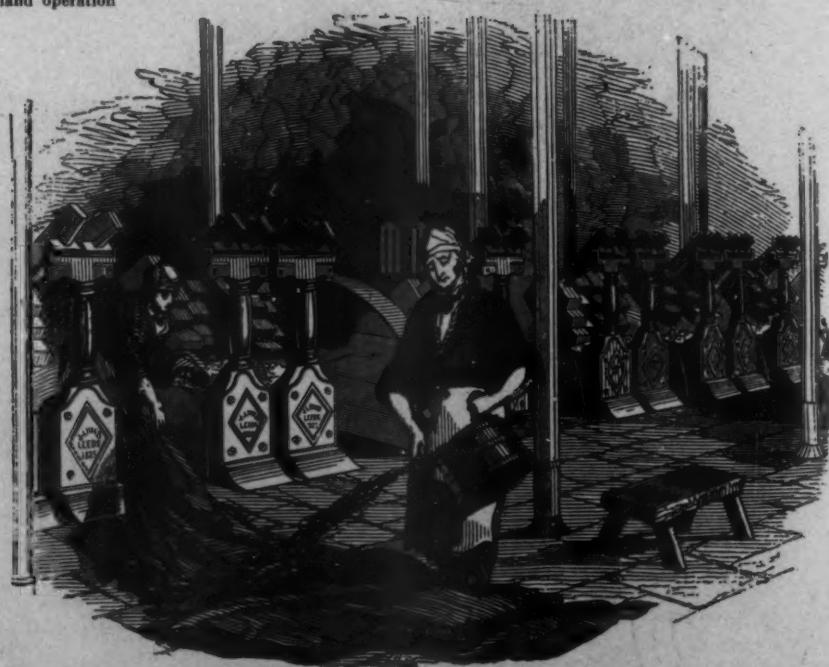
ONE OF THE earliest known illustrations of woolen manufacture. An Attic scene showing in sequence dip dyeing, shrinking and examining the textile. Below: examination of the yarn by the matron, helot combing the surface, and shepherd bringing in a clip for spinning.



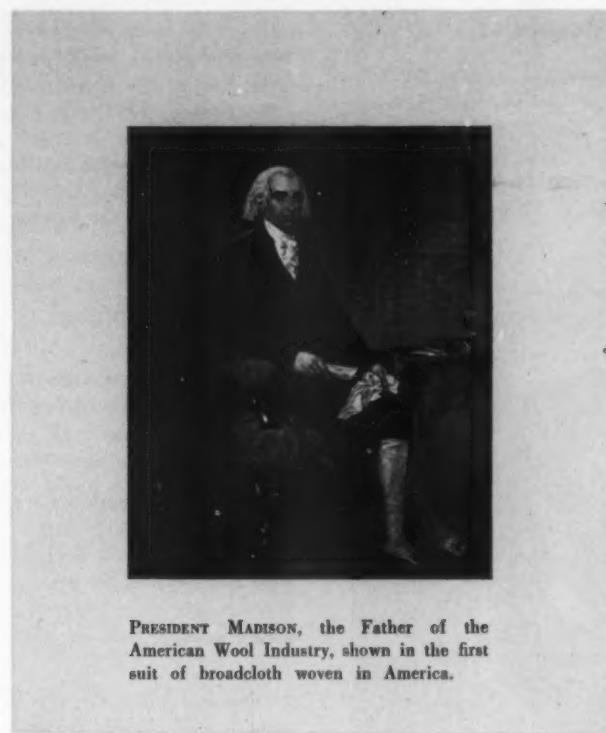
NEW ENGLAND SCENE . . . sorting and culling clips. This type of hand operation was continued until the turn of the 20th century.



HAND SHRINKING broadcloths in New England. Note the contrast of the sparse equipment, which made a competitive product to British fabrics, on the right.



SCENE in the Leeds Wool Factory about 1830. Cloth is being moistened preliminary to shrinking and drying, by machinery. A rigid embargo prevented the export of this machinery or any part of it.



PRESIDENT MADISON, the Father of the American Wool Industry, shown in the first suit of broadcloth woven in America.

WOOL...AN AMERICAN ARGOSY

HERE is a new saga for the antique skalds.

Here is another epic for another Homer. It is the modern quest of the Golden Fleece . . . for the story of wool is the story of American prosperity. Wool has made America as America has made wool. This is how it started:

In 1492 Juan Martinez, debtor cook from Barcelona, was pressed to serve as a seaman on the Santa Maria. It wasn't as bad as it sounds. Juan Martinez gladly exchanged his dungeon cell for the fo'c'sle. He willingly traded the stench of unsewered streets for the astringent odors of salt air, tar and charcoal that burned in the braziers.

There was only one fly in the Martinez amber. Food. Garlic there was, aplenty. Oil, rice and peppers too. *But no lamb.* Martinez came from a line of long-suffering philosophers. He shrugged his shoulders and vowed that the second voyage would be different.

It was . . .

When Columbus made his second voyage to America, Juan Martinez took aboard ship one ram and six ewes. Upon reaching the New World, he set his flock ashore (two of the ewes having gone into the cook pots). Thus Juan imported the first flock of sheep into America.

Martinez was following a familiar historical pattern. Throughout the story of mankind we find that shepherds were among the first conquerors of almost every land. "The Lord is my Shepherd" sang the warrior Hebrews as they smote their enemies hip and thigh and tended their flocks as a side line. The Hyksos, the shepherd kings, descended upon ancient Egypt with their flocks and their furies. The Romans took merino sheep from conquered Gaul to Britain. The hordes of Ghengis Khan had their flocks follow the felted yurts from the walls of ancient Cathay to the

natural barrier of the Urals. The Mohammedan was a natural herdsman from the biblical days of Hagar onward.

Nature provided all living things with food, shelter and a mate. She also provided animals with a natural covering against the elements. **BUT SHE BADE MAN GO OUT AND PROTECT HIS OWN TENDER HIDE.**

Under this stimulus, man soon domesticated wild sheep. Anthropologists tell us that after the dog, the sheep was the first animal domesticated by man. Shepherds became skilled in protecting their flocks against predatory animals. To find new grazing for their flocks, they became nomads . . . travelers who were war-like, and acquisitive of the luxuries found in villages and towns.

Following the Historical Pattern

So, while Juan Martinez' importation of flocks into the new world may have been an accident, it nevertheless followed a traditional trend that embroiders the tapestry of history.

The American Indian was an expert weaver, long before sheep came to America via Columbus. From pre-historic times he had raised and woven cotton which was indigenous to this country. He also used flax and hemp, as well as varieties of grass for coarser work. Museums are studded with robes of silky buffalo's hair, alpaca, rabbit and opossum . . . all of American origin.

In 1540 the Spaniards who followed Martinez introduced wool into Mexico. The native Indians were set to work weaving this stuff into blankets. The Pueblos were the first to weave wool and were the real experts of their time until they rebelled against the Spaniards. Conquered and dispersed, their flocks fell into the hands of the Navajos. Only the most superior present day textures can compare with the antique Navajo and Pueblo weaving.

But the story of wool in America is not concentrated on the
(Please turn page)

Wool . . . An American Argosy (continued)

Southwest alone. In 1607 the London Company sent to its Virginian colony a flock of sheep, "to raise for peltries and to fertilize ye soil." Some thirteen years after Plymouth Rock, sheep were introduced into Massachusetts and by 1640 these few head soon numbered 3,000. The Dutch in the New Netherlands were not far behind. In 1625, the Dutch East India Company supplied sheep to its territorialists.



PRISCILLA is no longer a spinster when John Alden spins his yarn. A typical scene in Early American Wool History.

Ezekiel Rogers, a minister, led a group of twenty weaving families from York to Ipswich, Massachusetts, there founding the first textile mill in America. The Colonies soon realized that they must conserve and increase their wool supply. A public proclamation made mandatory "that anyone coming to the Colonies be asked to bring lambs with him."

Conditions in New Amsterdam and New England made sheep raising and wool weaving a natural industry. The climate and soil were ideal, and the nearness to population centers afforded protection of flocks against marauding redskins . . . as well as ready markets. In the Colonial period, stock on a New England farm consisted of two horses, one or two yoke of oxen and ten to twenty ewes plus a ram. Wool manufacturing was a domestic industry. To encourage it some Colonies, notably Massachusetts, imposed a law that each household spin and weave a minimum amount of yarn and cloth in proportion to the number of females, i.e. "spinsters," in the household. In 1665, the law read that each household had to prepare at least three pounds of woolen, cotton or linen work.

Industry Starts at Home

But in most Colonial homes only the yarn was prepared under the family roof, while the work of weaving was done by itinerant weavers who carted their hand looms with them.

Weaving as a masculine art was practically a religious rite with most primitive peoples. While spinning (the task of forming threads by drawing out and twisting tenuous wool fibers) could be done by females . . . the lifting by hand of the heavy loom could cause pregnant females to give birth prematurely. So women spun and men wove by the early Colonial hand looming method which was not far removed from the primitive.

In 1533 a citizen of Brunswick exported his new invention to England, whence it came to the Colonies. This invention was called a "bobbing" wheel. It was a regular spinning wheel with a cranked

axis on the large wheel and an added treadle by which the spinner was enabled to rotate her spindle with one foot. Thus she had both hands free to manipulate the fibers. It also left her mouth free (which Myneher von Brunswick did not anticipate) and gossip became a fine art among New England spinsters. Long twilights were spent carding wool and "spinning a yarn." It was not until 1738 that Lewis Paul of Birmingham, assisted by John Wyatt, invented the mechanical spinner.

Although a citizen of Danzig invented the first power loom (it operated four to six webs simultaneously) in 1661, the Polish government suppressed it and drowned the inventor "to protect the poor."

The Colonial weaver thus had to resort to his hand loom. True weaving consisted of interlacing at right angles by one series of threads, known as weft or woof, another series known as warp, both being on the same plane.

The warp threads were stretched from a breast beam to another known as the warp beam. The process of weaving was then carried out by raising the odd threads, leaving the even ones in position and passing the woof through the opening thus made. The odd threads are then lowered and the even ones raised and the woof again passed between them. This is continued until the warp is full.

The space between the odd and even threads when the former is raised was called a "shed," when the latter was raised it was called a "counter-shed." The passing of the woof through either was termed "making a pick."

After each pick was made the Colonial weaver pressed the woof home with a "beater-in" or "sword." With this primitive loom the odd and even threads were laboriously lifted by hand until the early part of the 18th century when a later refinement was added. This consisted of a simple heddle (a bar of wood) to which the odd warp threads were attached. A foot treadle operated the heddle, and a few years later such gadgets as a reed and temple were employed to facilitate the weaver's production.

The first break in American household self-sufficiency came



MANUFACTORY employing prison and alm's labor, a subject for Hogarthian lampoons. Note the heavy beams which had to be operated by hand.

with the establishment of fulling mills (shrinking, shearing and finishing of woven woolen cloth) in 1643. The product of the first of the mills established by John Pearson at Rowley, Massachusetts, was of such superior finish that a great demand for it was established. A second mill sprang up in Watertown in 1662, and the third in Dedham in 1681. The rest of the Colonies soon followed suit and by 1700 mills were numerous. It was not until 1794, however, that the first water-power operated factory was established at Byfield, Massachusetts.

The art of the weaver of wool was fated to influence the shaping of the thinking and destiny of America. From these humble beginnings arose the "Manufactories." These establishments served a worthy purpose. They supplied work to the worthy poor making them self supporting and *helped sever American economic bondage to Europe*. While these manufactories did not have power equipment and even the "modern" machinery of their times, they turned out enough woolen stuffs to make America a power to be reckoned with in wool fabric production. This did not set well with British weavers, whose nagging at the Crown was one of the underlying causes of the American Revolution. In 1767, James Hargreaves of Standhill invented the spinning jenny, by which one person unassisted could operate sixteen threads at once. Immediately Colonial production was stepped up.

Then came the shot that was heard 'round the world. The Revolutionary War was on. America learned that the real sinew of war was wool, *WOOL!*

Valley Forge and York Heights, bitter days for the Colonial army, proved the vital necessity for wool clothing, wool blankets, wool hose. The records show that more men left the army because of an insufficiency of woolen stuffs than for any other reason.

Young Baron Steuben, a patriot in the American cause, gave a party for the ragged young officers and subalterns of his command. Torn clothes were indispensable requisite of admission to this party of dried beef and biscuit.

War Is a Good Teacher

"Such a set of ragged and at the same time merry fellows were never before brought together," said the Baron. He called them his "sans culottes" (without pants), an expression which was popularized here and later taken up by the French Revolutionists. However, this dire state of affairs was not to last long. France and the Netherlands entered the struggle, lent us money and bought English cloth to clothe the tiny American Army.

The lesson learned in war soon became applied in peace. In 1780, a woolen factory was established in Hartford, Connecticut, which General George Washington visited and commented on in his diary, stating that "Their broadcloths are not of the first quality as yet. . . . I ordered a suit to be sent to me at New York." He is said to have read his inaugural speech to Congress in the ensuing January in a full suit of broadcloth made at the Hartford factory and presented to him by the owners.

While the English had lost the Colonies, they did not relinquish their hold on the woolen industry in America. Several British operators incorporated the first woolen organization at this time. These included Falls of Parker River; Byfield, Newbury and Schofield. These were the largest organizations then in the country. However, Britain would not allow even Englishmen to export wool machinery to America. Schofield had to construct his own machinery without patterns or drawings, and he was compelled to return to England to refresh his memory before he could complete a wool carding machine.

In 1808 he manufactured a piece of black broadcloth of thirteen yards and presented it to President Madison. The President had a very stylish suit tailored from this fabric, and wore it at his

How Well Do You Know Your Industry?

- did the Indians teach Columbus the art of wool weaving?
- who was the first wool lobbyist in America?
- how did American soldiers get wool uniforms to fight the British in 1777?
- how did the term "spinsters" originate?
- what's a bobbin wheel? a shed? a beater-in?
- how did the Poles reward the inventor of the power loom?
- what did wool have to do with the Revolutionary War?
- how did we gain access to Merino sheep?
- why did American men turn to long trousers?
- when did worsted suitings take popular hold?
- how long will it take to use up the surplus of wool stocks?

These, and many more pertinent questions, are answered in this article. It makes interesting reading for anyone within or around the great Wool Industry of America.

Inauguration. (See illustration.) The vogue for American broadcloth spread and in 1811 "On motion of Mr. Clinton, the Senate of New York passed a resolution in which the House concurred, recommending all members of the Legislature to appear in the next session in cloth of American manufacture." Thus, Mr. Clinton became the first wool lobbyist of record.

Many inventions for improving the production of woolen fabrics took place during this era. The first wool spinning machine was in operation at Peace Dale, Rhode Island, in 1804. The first power loom for weaving wool cloth was introduced in Massachusetts in 1823. The first loom for weaving fancy cloth was invented by Crompton in 1840.

Because Britain had forbidden export of parts for wool machinery and of machines in toto, Americans were forced to create their own. On a par with the Englishman Crompton were the Americans Erastus Bigelow and Lucius K. Knowles.

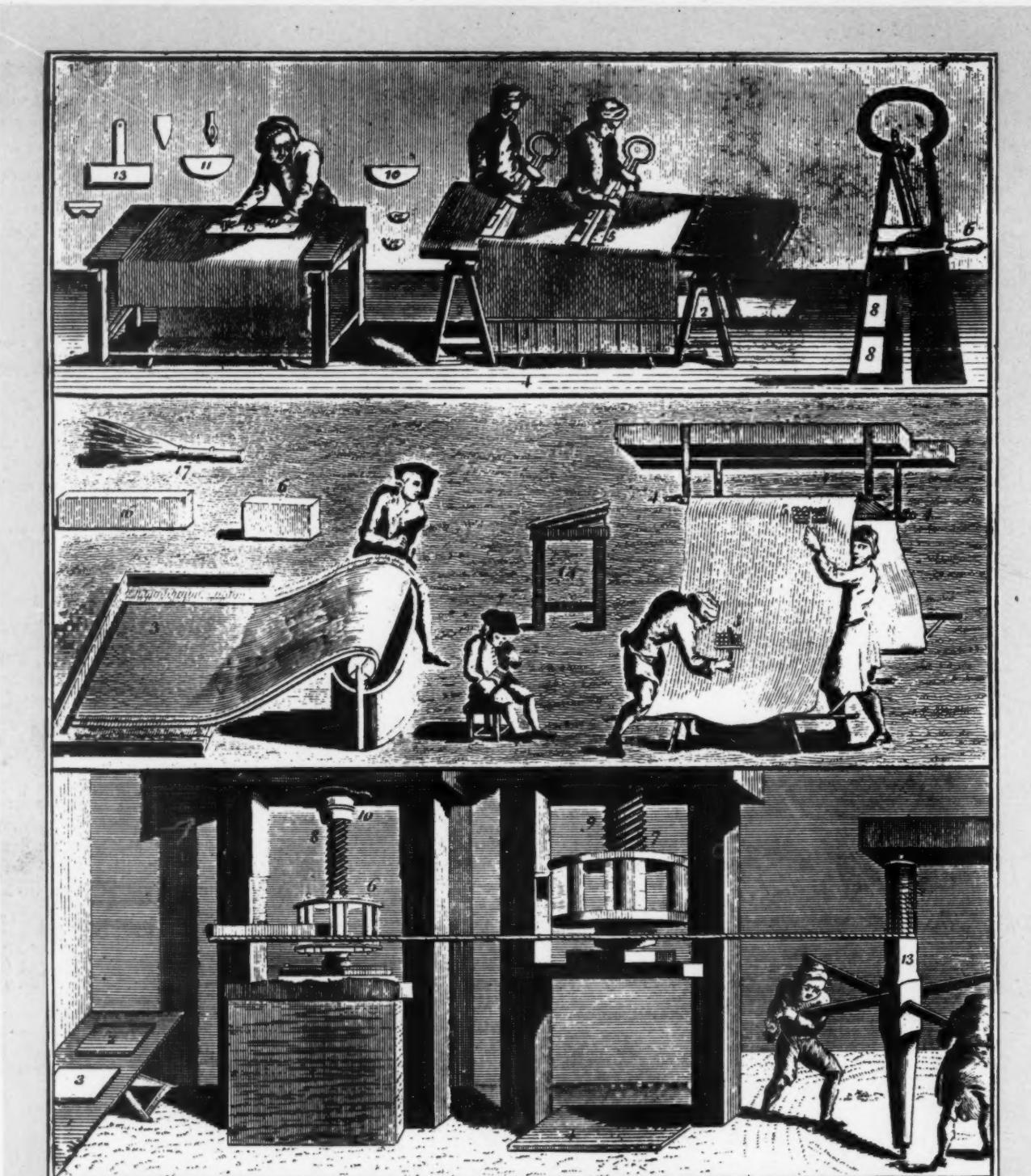
During the War of 1812 the woolen industry came to a standstill again. Even though at war with the British, woolen blankets for the American Army were brought from England by way of France. Once more Britain unwittingly aided its foe.

The import of merino sheep was not an accident. Previously Spain had restricted the export of these fine wool-bearing animals. When Napoleon conquered Spain, she had to sell her flocks to pay the expenses of war. The American Consul at Lisbon contracted for the shipment of 3,850 of these merinos to New York and New England.

Early in the 19th century merino sheep were imported to the U. S. by Elkanah Watson. They multiplied rapidly and formed the basis of a new type of fabric which was manufactured by General David Humphreys at Seymour, Connecticut. Humphreys not only established a mill, but incorporated a model village which is still in existence and operation.

One of the most curious outgrowths of the War of 1812 was the invention of trousers. These shank-covering garments became the American rage as a revolt against British Imperialism which was stylized by knee breeches.

In 1843, the first worsteds were manufactured for women's
(Please turn page)



16TH CENTURY woolen mill in operation at Leeds. The top illustration shows finishing processes. Center illustration shows dyeing and drying processes, right hand figures are restoring nap to fabric. Lower illustration is a hand powered felting press.

Wool . . . An American Argosy (continued)

dress goods but it was not until 1867 that American worsteds were used for men's suiting. England had a monopoly and prohibited the export of worsted machinery but America needed worsteds . . . a fabric ten times harder than the woolen materials then in use. A machine was invented here by which worsted yarns could be combed as well as woolens.

In 1854 the Pacific Mills installed the first worsted machines. The Civil War need for uniforms made a great market for its production. New mills sprang up all over the country. Many cotton mills, deprived of raw materials, changed over to the manufacture

of worsteds. More and more inventions came into being, lightening the work so that women could be employed in worsted manufacture. As cotton production fell off, wool manufacture increased. The largest woolen mill in the world was established at Lawrence, Massachusetts.

The production of woolen fabrics had received an increasing impetus with such events as the opening of the Erie Canal in 1825, the opening of the Ohio Canal in 1833 and the 1849 California Gold Rush. The building of railroads, the establishment of clipper freight fleets and the inland waterways communication system gave rise to a vast industry that spread rapidly westward. By 1840, there were 11 million sheep in the middle and Atlantic

states alone. However, by 1893, the nation's sheep reached a peak of 63 millions.

By 1850 there were 1,559 woolen plants of all kinds (exclusive of fulling mills) scattered over thirty-two states. Over 40,000 workers were employed and the value of the finished product at that time was in excess of \$43,000,000. In that year, too, capital investment in mills was more than \$28,000,000, and still the industry was making tremendous strides. During the subsequent Gas Light era America jumped to fourth place in the world production of woolen fabrics. Electricity and steam added to the pace, and at the turn of the century the United States was the world's third largest producer of woolens.

Why Wool Was Stockpiled

In the first World War the need for increased production of woolens was again dramatically hammered home. A Board of Control was established among the Allies to build up a war-time surplus accumulation. This procedure later served as a model for World War II. The Government of the United Kingdom in September of 1939 contracted for Australian and New Zealand clips for the duration to ensure adequate supplies for the Allies. The French defeat in 1940 upset the balance between supply and demand, for, if official French estimates of annual requirements had materialized, today's surplus would largely have been non-existent.

Stockpiles in the United States of both British and American owned foreign wool were accumulated in vast quantities when cutting of Pacific sea communications was feared. Experts say that it might take thirteen years to dispose of the surplus.

The influence of the late war on wool production has become a monumental economic headache. Economists say the wool trade is uneconomic but has political and also strategic importance in case of another war. The domestic problem becomes an international problem because the domestic cost of production is so high as to be non-competitive with foreign production, despite a 34c per clean pound tariff. A higher tariff would clearly penalize the consumer. The State Department is trying to reduce other nations' barriers to trade as a matter of policy and, to be consistent, must oppose tariff increases by this country.

As we go to press, a conference on international trade is tentatively scheduled and it is expected that this conference will handle the wool problem.

Some interesting statistics on present day wool production in America are as follows:

There are 575,000 wool growers whose average annual production is 643 pounds.

The U. S. ranks third in wool production and fifth in the number of sheep raised.

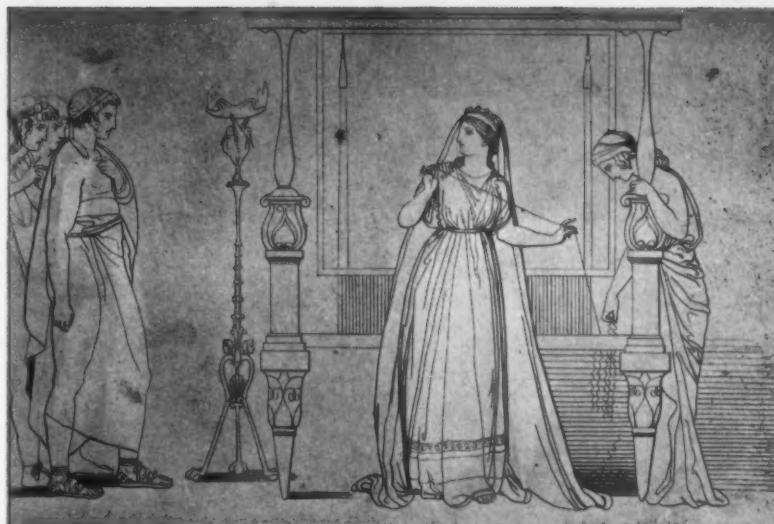
The U. S. has never had an exportable surplus of wool. We export approximately 50% of our cotton crop but need to import 20% of our annual wool requirements.

The total production of raw wool is well over 400 million pounds annually and there are 3 million workers employed in the production of woolens in America.

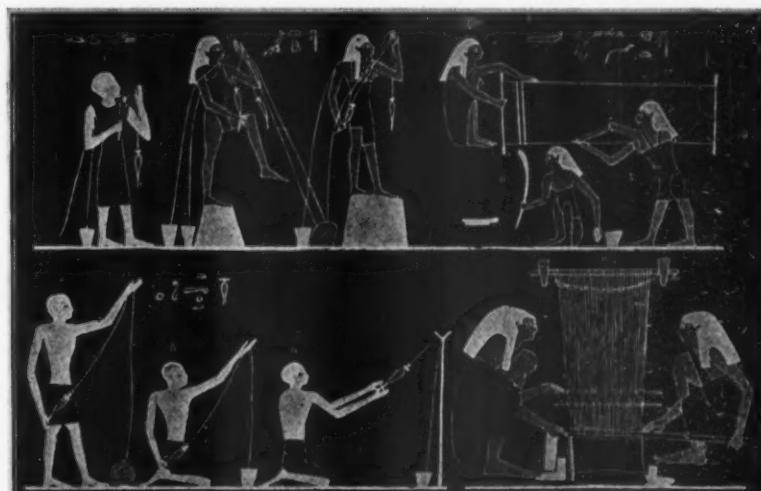
Whencever Juan Martinez is sitting over his casserole of arroz con pollo, looking down (or up) at this land which he first glimpsed in 1492, he must scratch his head in wonderment. From a scrawny flock of one ram and four ewes has come this miracle industry of America . . . an industry giving bread to millions, warmth and adornment to scores of millions more.

This is truly a saga . . . heroic in its way as the Iliad . . . a true American success story.

• THE END



Early wool loom used in the Periclean age of Athens. Looms were also ornamental and used as furniture. The story of the "Golden Fleece" is said to have its origin in a search for merinos from Spain.



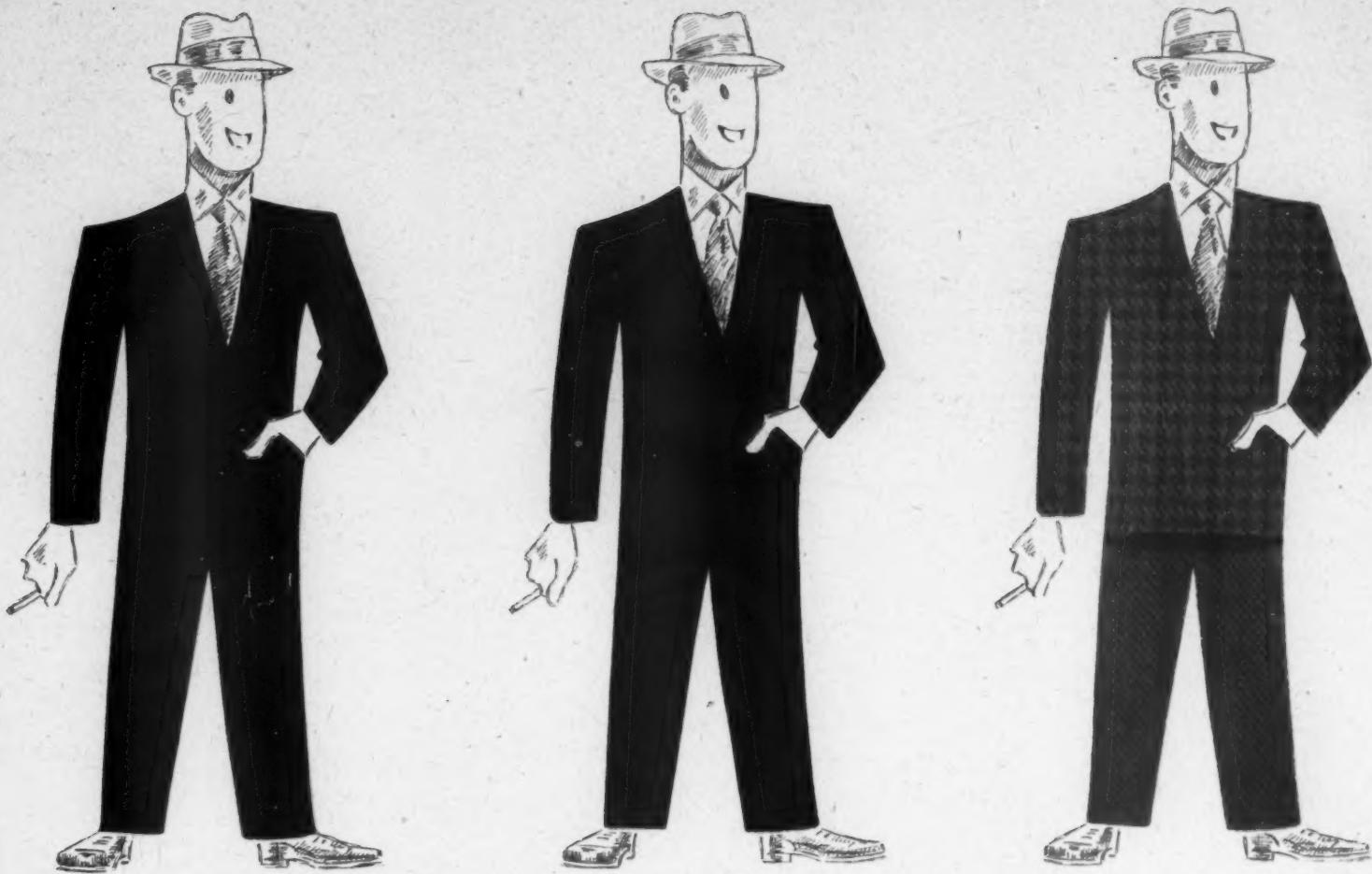
Wool weaving was known to the ancient Egyptians as witnessed by the age old papyrus from the "Book of the Dead." Shown above is the Egyptian method of spinning and weaving.



Today, American men and women benefit from the advancement of America's wool industry.

Good Luck To You "American Fabrics"

CYRIL JOHNSON WOOLEN CO.
Stafford Springs, Connecticut



HENRY L. JACKSON CHARTS THE
**COMING TRENDS in
 MEN'S CLOTHING FABRICS**

The war years effected a dearth of news in men's clothing fabrics. Styles were actually determined by the easiest designs mills could produce with relation to attaining the maximum production. This condition permeated the entire woolen market and new ideas and new colorings were absent from the scene until very recently. Today things are looking up, and we present here a group of important woolen styles based on fashion surveys made at leading style centers here and abroad. Study them carefully . . . they represent the coming trends in clothing fabrics for next year. (Please turn to following six pages.)





Fabric Fashion Number 1:

WINDSOR GRAY

Seen mainly in clear-cut worsteds and flannels, Windsor Gray is a shade somewhere between Oxford and Cambridge Gray. It has great style possibilities as a color which will be important for town wear in increasing numbers here and abroad.

(A) Wire twist in clear-cut worsted. (B) Pencil stripe flannel. (C) Pin-dot.

B

C

Fabric Fashion Number 2:

BLUE ON BLUE

(D) Worsted twill with blue twill stripe. (E) Unfinished worsted twill with wide spaced blue stripe. (F) Unfinished worsted twill with shadow stripe. (G) Unfinished worsted twill with wide spaced crayon stripe. (H) Unfinished worsted with spaced pin-dot shadow stripe.

D

E

F

G

H



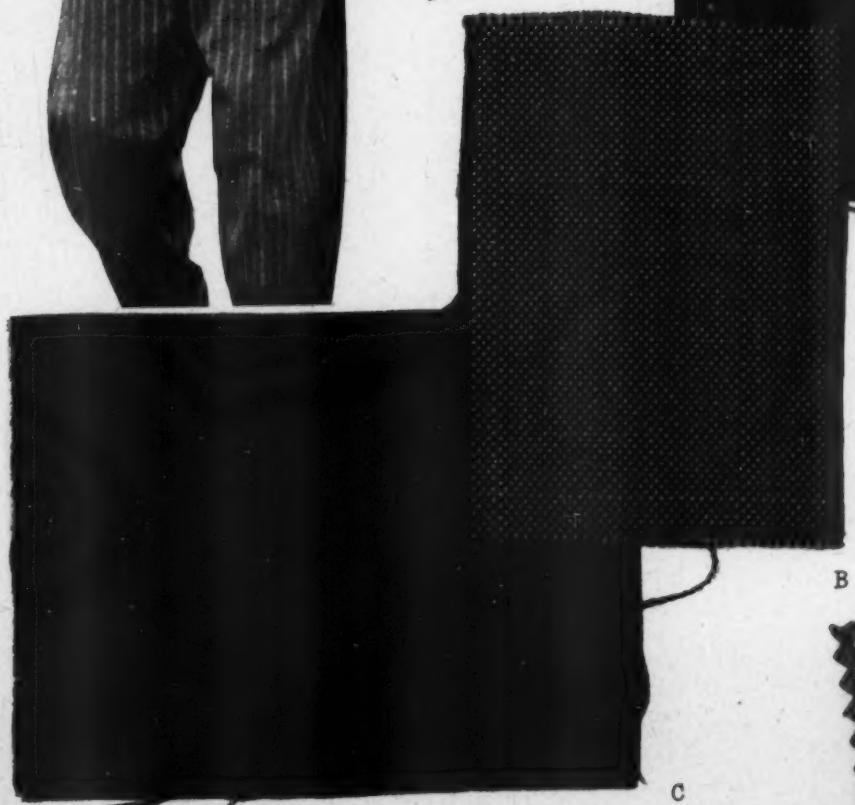
Fabric Fashion

Number 3: FAWNS

A color which has not been popular in men's wear for many years but which is in the vanguard of fashion today. It takes on new significance in a variety of fabrics.



A

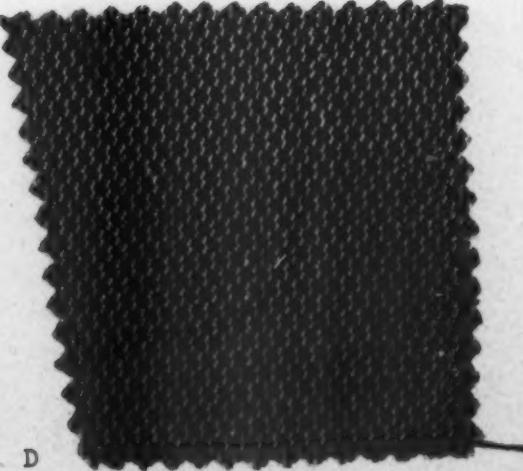


B

(A) Fawn flannel with dot stripe; (B) Clear-cut worsted in fawn with red windowpane design;
(C) Unfinished worsted with shadow stripe, in fawn shade;
(D) Fawn pin-dot in clear-cut worsted, with contrasting color windowpane.

C

D



Fabric Fashion

Number 4:

SPORT JACKET

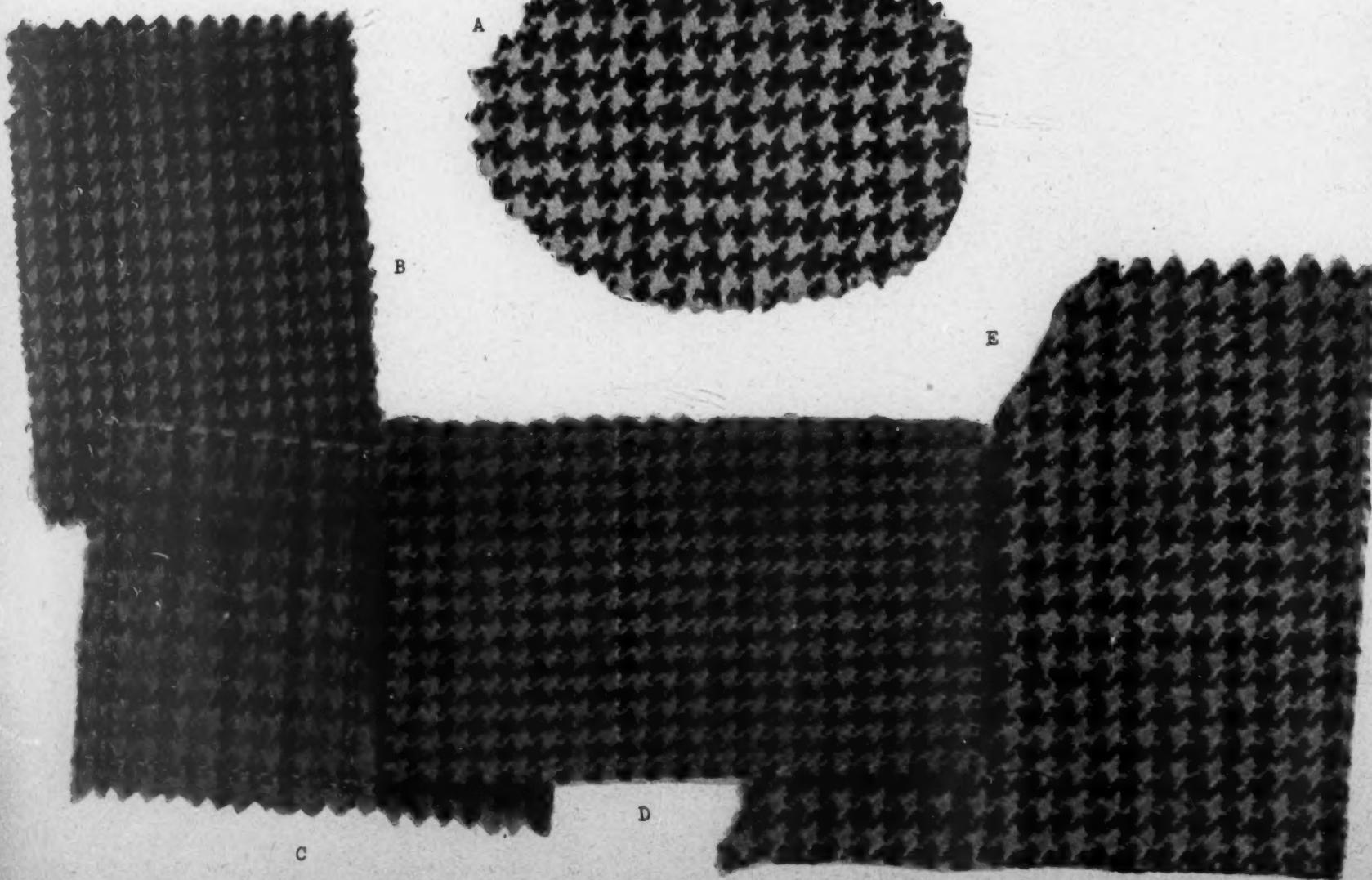
PATTERNS

for country suits:

This style trend started among well-dressed men for country and spectator sportswear. The development has style promotional possibilities as a two-piece country suit for spring and fall.



A: Black and white hound's tooth check--a favored pattern in this category. B: Brown and red check effect. C: Colorful, lightweight tweed with fawn ground and varying shades of green checks plus a bright red overplaid . . . mirrors the strong tendency toward green and brown mixtures in country suits. D: Large check in brown, gold and natural, with double green windowpane. E: Brown and ginger hound's tooth check, with gold windowpane.





A

Fabric Fashion Number 5:

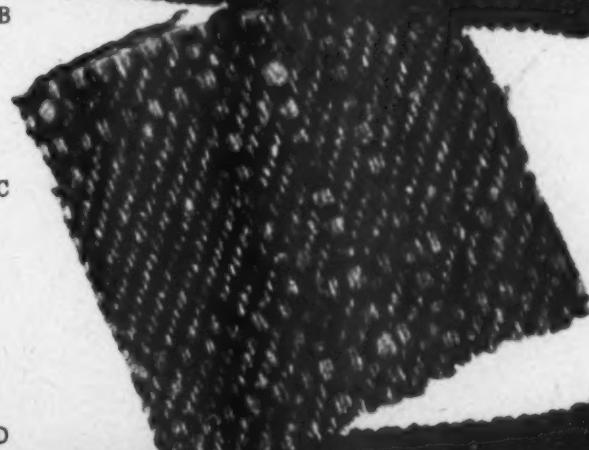
LOVAT GREENS

A very definite high style trend toward Lovat Green has returned for country and sport. It is apparent in rugged tweeds of the Cheviot family and in hand-loomed Shetlands. Lovat is a popular shade for country wear, reflecting, as it does, the natural colors of the countryside in shades of green, browns and rusts.

- A. Cheviot tweed with red windowpane.
- B. Lovat heather mixture with ginger windowpane effect.
- C. Another lovat cheviot in herringbone with ginger windowpane effect.
- D. Hand-loomed shetland in fancy weave effect.



B



C



D



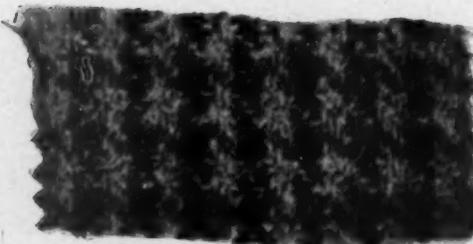
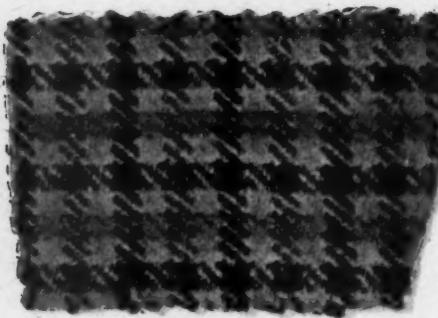
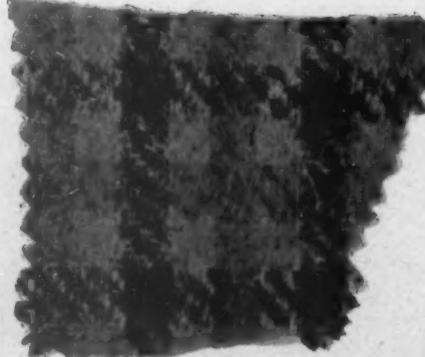
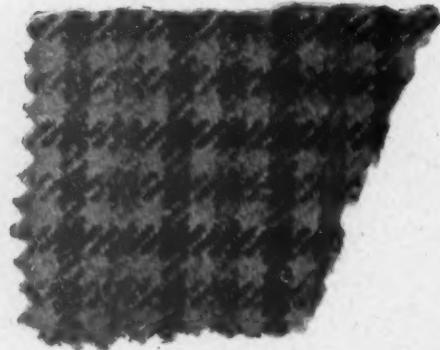
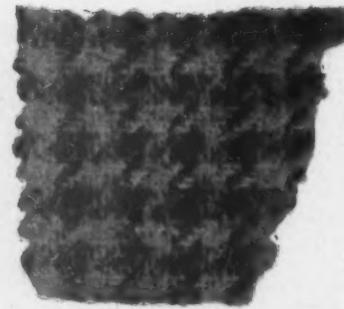
Fabric Fashion

Number 6:

BOLD CHECKS

for outercoats

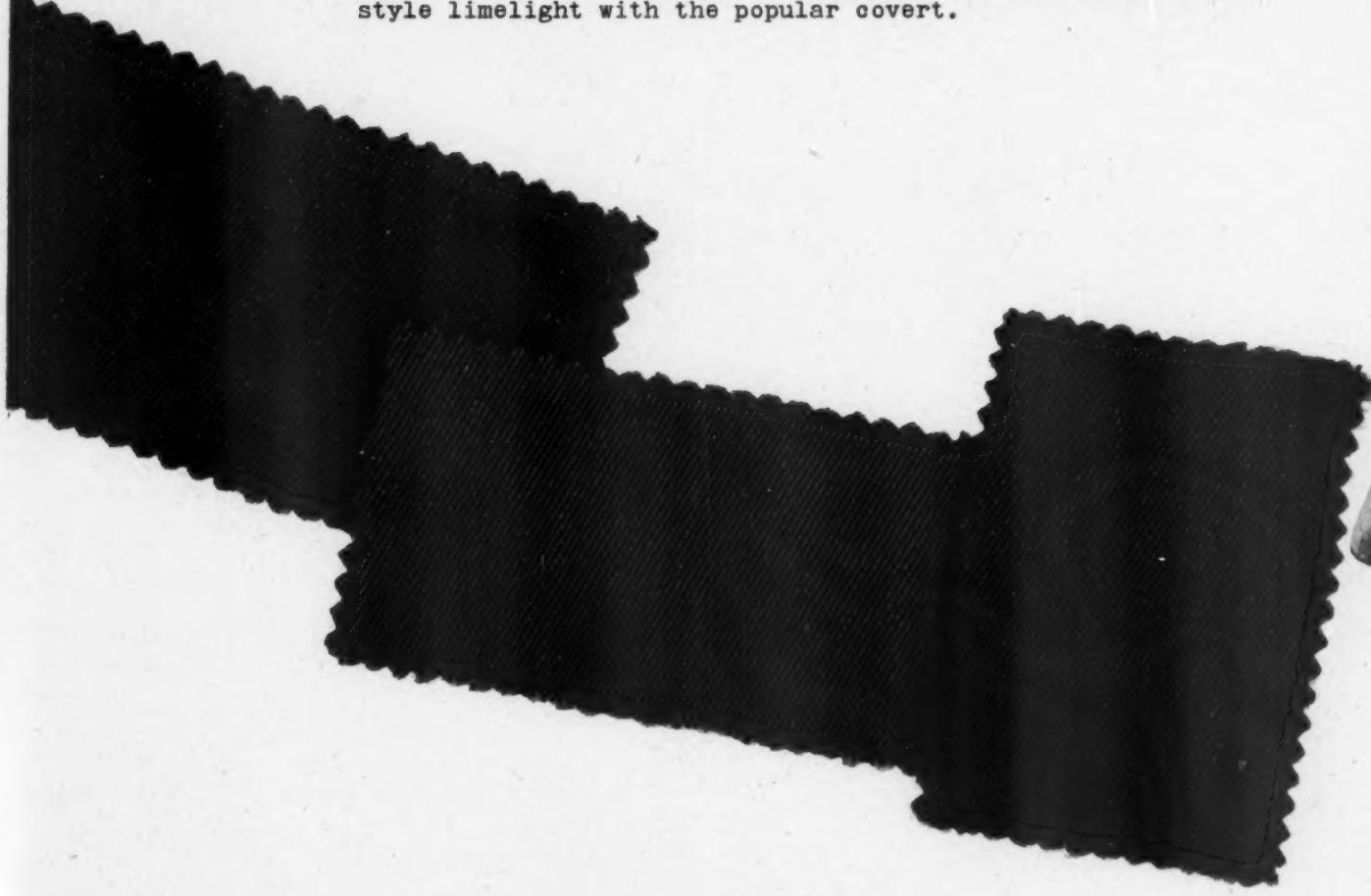
Newest fabric design in outer-coats is the bold check, made in various weight cloths. These bold checks, originally worn for country, travel and spectator wear, are new for town worn over dark, dressy business clothes. The different checks shown here are typical of those being made in topcoats and town coats for country, travel and, most important of all, for town wear. All are bold and colorful effects and reflect the biggest trend in the men's wear picture--a trend which has unlimited style possibilities if promoted throughout the clothing trade. Fabrics are cheviots, shetlands and, particularly, Harris types of tweeds.



High style Fabric Fashion Number 7:

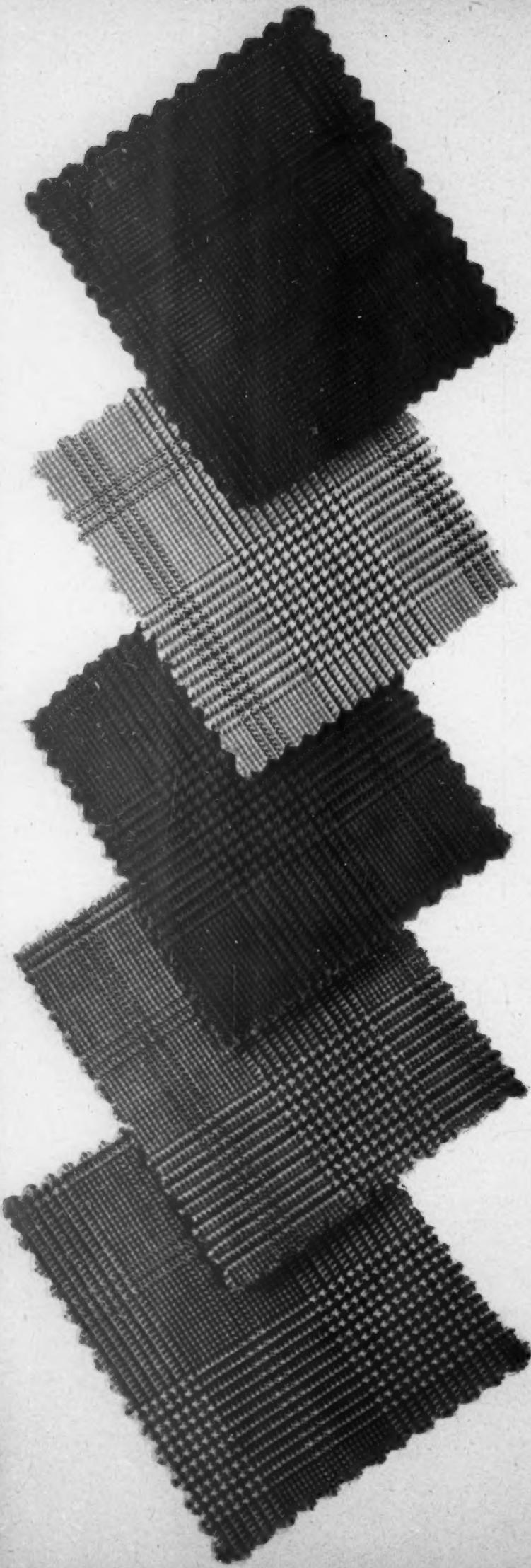
INDIA WHIPCORD

This fabric, first introduced in this country before the war, scarcely had time to get under way before the war was upon us. However, style observations both in this country and England reflect a growing trend toward whipcord as a country and semi-sports suit, in natural colors. This year, for the first time, India whipcord was seen in short, knee length topcoats. This fabric, from all style indications, may find its place in the style limelight with the popular covert.



Summing up, Henry L. Jackson, well-known men's apparel stylist, suggests you watch these fabric-fashions:

1. Windsor Gray . . . especially in suitings for town.
2. Blue-on-Blue . . . a dressy fashion fabric, featuring blue decoration on blue grounds.
3. Fawn . . . a new high style development in color.
4. Sports Jacket Patterns . . . new in suits.
5. Lovat Green . . . returning as a high style fabric fashion for sports and country apparel.
6. Loud, Bold Checks for both topcoats and overcoats . . . a fashion fabric development of major importance with more and more well-dressed men.
7. India Whipcord . . . high fashion fabric to watch.



CALIFORNIA BLAZES NEW

Turn back in the history of California fabrics and apparel some dozen years. There was no apparel market in Los Angeles then, as we know it today. There were no important converters then, as we know them today.

The market consisted of a double handful of manufacturers, whose distribution was centered west of the Rockies and south of the Redwood trees. There were several textile jobbers; one or two hardy pioneers in converting or weaving.

The geography and climate of the area in which California goods were worn dictated the styles of the garments, the colorings and patterns of the fabrics. Sportswear was a prime product; colors took to the most vivid hues of the spectrum.

At first, California apparel trickled east in the trunks of tourists. Then wideawake retailers in a few scattered spots had the nerve to salt their sportswear stocks with California merchandise. Five years ago few stores were without some goods from that area . . . but the war, with its relative shortage and swollen consumer demand, gave retailers the real impetus to splurge on this merchandise.

In the meantime, as California apparel grew in national interest, California fabric styling kept pace. Firms like Bernstein Bros., Hoffman, Goldinger, California Fabrics, California Converters . . . creators like Elza and Fay Foster . . . kept feeding ideas into the hopper. Eastern firms set up branch offices; United Piece Dye Works built a plant. And as more, more and more California merchandise . . . made with California-inspired fabrics in California-inspired prints and bold colorings . . . became a common sight on every Main Street, it was inevitable that it should make its weight felt throughout the country.

California fabrics proved to the textile world that women were receptive to gay colors and bold patterns . . . no matter where they lived or worked or played. California fabrics proved that the primitive instinct for color was national, not regional. California fabrics proved that merchants could sell more units per customer, because women want more changes of costume when they are tempted with intelligently used color.

And so, today, the effect of California fabric colorings and design is to be found in every line . . . East or West. Today, the trek of progress has reversed the course of the covered wagon. Today, California is blazing the trail for the rest of the country . . . and the rest of the country loves it.

Now, let's take a look at the current California picture.

To begin, California fabrics are different.

IN THE TRUE CALIFORNIA MANNER is this related group of unusually colorful plaids in the line of M. Jackman of Hollywood, whose sportswear for both men and women has helped to focus worldwide attention on the Pacific Coast apparel industry of our country.

COLOR TRAILS IN FABRICS

They are as different as California's big trees, her sky-piercing mountains, her diverse climates. They represent as many different themes as California's flora and fauna which range from the lifeless zones of the arctic wastes to those of the burning, arid desert.

California fabrics have captured the allure that has fired men's imaginations for 400 years. They offer bolder, brighter, more unconventional design. They are based on the magnificent spectrum of California's cadenced colors. They embody the best from the arts of the world, but with a distinctive California flair.

Indicative of California's fresh approach to the familiar is the case of the famous textile designer, Elza, who, intrigued by the coloring and size of the strawberries growing in her garden, incorporated them into a design that created fabric history and launched a national mode.

Hoffman woolens have won nation-wide fame on California's own coloring, promoted on California themes. These fabrics, this season, are based on the history of San Francisco's old Barbary Coast with such names as fandango plaids, pony prance stripes and Embarcadero plaids executed in wonderfully hued designs.

Fifty colorful prints, touching on many aspects of the West's history, are offered in California Authentics' Santa Fe Trail promotion. This line was just previewed at El Tovar hotel at the Grand Canyon with the Santa Fe running a special train for guests. The vibrant-hued patterns of great originality were designed around the colorful lore accruing to the famed old trail, which ended at El Monte, 14 miles from downtown Los Angeles.

California Fabric Company ranged far afield to the Caribbean for sources of inspiration for its new series. But the colorful "Caribbean Colorama" prints, for all that, are as California as the purple haze over the Sierra Madres.

Among the patterns which California Converters, Inc., is showing is a Palm Springs print with swimming pools, palm trees and tile roofs against the San Jacinto mountains. Goldinger Fabrics offers an exciting array of California prints: designs inspired by ranch life, Mexican street scenes, bull fights, boating and a wide range of California tropical flowers.

Fay Foster, whose well of inspiration has been the American Indian, is showing fabrics patterned after Indian ceremonial masks, stylized birds and Indian cuneate writing. Her prints, which are confined to her own Kik-A-Poo Sportswear in the cutting trade, will probably be distributed for over-the-counter sales after the holidays. — Marjorie Orman

LUSH IN COLOR . . . DARING IN PATTERN . . . this is the essence of the formula for California fabrics. Here we reproduce a few chosen at random. The vividness of their true colorings is of course concealed; but the freshness and verve of their design are evident.





KING OF FLANNELS HAS NO CROWN . . .

by Ray Bolster

Editor's Note: In reading this indictment against the flannel mills of America, bear in mind that Ray Bolster is writing entirely from the consumer viewpoint. He makes it clear that certain names are well established in the mind of the trade . . . but he plainly proves the point that, insofar as Mr. and Mrs. Joe Public are concerned, there is a wide open opportunity to make one mill's name synonymous with the word flannel.

Who makes America's foremost flannels? Parker Wilder? Hockanum? American? Pacific? Maybe *you* know, but that doesn't prove a thing; because *you're a professional*. The point is that Mr. and Mrs. Joe Public haven't the foggiest notion. Not one out of ten thousand is acquainted with a single flannel by name.

Where's the branded line of flannels that's featured in suits and slacks and sportswear? Somebody has blundered. This particular shining light in the world of fashion fabrics has been hidden under a bushel, while lesser luminaries have dazzled the vision of the cash customers.

It's a rather funny situation, because people know their flannels a lot better than they know most fabrics. Your average shopper may not be able to distinguish a sharkskin from a cheviot or a pile fabric from a pile driver, but hardly anybody needs to be introduced to a flannel suit.

They all like flannels, too, the gals as well as the boys. They like 'em for town as well as country. They wear their flannels to the Oak Room at the Plaza or the corner saloon with equal nonchalance and propriety. *But they don't know whose flannels they're wearing*, and they don't seem particularly concerned. Why should they, when the mills haven't exhibited any symptoms of caring either?

Make no mistake about it. As far as the general public is concerned, the famous mills who make the famous flannels are unwept, unhonored and unsung. They're among the great unknowns of the textile world, and can be cited for honorable mention only in the strictly anonymous department.

If there ever was a wide open advertising opportunity, this is it. Here's a big market and a universal market. Here's a piece of

merchandise that's perennially popular. It's easily recognizable, well known to men as well as women. It's a staple, but it has a style story, too. The cloth has unique and distinctive features that are naturals for exploitation.

Talk about a fabric with a following! All you have to do to get the picture is try to imagine any halfway decent wardrobe, male or female, without at least one flannel garment in the collection.

Here's another funny wrinkle. If you ask a man what kind of flannel he's wearing, he'll say one of two things: either, "I don't know" or "It's an imported English flannel." Just ask a few of your friends, and you'll soon see how receptive the American public will be to the British flannel invasion, which is already well past the blueprint stage.

Why some American mill doesn't galvanize into action is a mystery. It is the writer's considered opinion that any first-class producer of American flannels who embarks on a first-class advertising campaign can steal the show. It's been done before with conspicuous success: in camel hair, in covert, in army twill, in pile fabric.

Doesn't this suggest a further thought? Isn't there a common denominator that flannels share with coverts and pile fabrics, for example? Yes, there is. Though widely different in character and uses, they're not miscellaneous nondescript fabrics; but, very definitely, *specialty fabrics*.

A long pause is in order, for specialty fabrics are the materials from which the most successful textile advertising campaigns are made. If it's a specialty, it's easy picking for the copywriter and sloganist, the layout man and window display expert.

What's going to be done about it? Nothing, as in the past? Or will some mill decide to make its flannel America's First and Foremost? There isn't a better promotional prospect on the textile horizon — nor a sounder business insurance policy against the slings and arrows of outrageous depression, as Shakespeare would have said if he'd ever been through one. Once firmly established, America's famous flannel will be in the class of the chosen few who get the preference in a buyer's market and a premium in a seller's market.

Somewhere in these United States, there's an uncrowned King of American Flannels who has only to pick up the crown and put it on his head to assume regal stature.

Yesterday was the day of the technician in the textile industry . . . the mechanic who developed new ways of spinning and weaving. Today is the day of the chemist . . . the lab worker who discovers new ways to do new things to fabric and fiber, to make them more fashion worthy . . . who opens new horizons to designers, to manufacturers, to retailers. For this reason we give you a compendium of new chemical finishes with which your workers should be completely familiar. We look forward to tomorrow . . . the day of the physicist in textiles . . . the day when atomic changes will be contrived by man to develop new and better textiles.

(Please turn page)



PRIMER OF FABRIC FINISHES

Compiled and edited by Dr. George Linton to be of educational value to workers in the field of fabric and fashion . . . brought up to date and including many new developments born in laboratories and used in war work.

A PRIMER OF FABRIC FINISHES

A

AEROTEX SOFTENER H: A durable synthetic softener especially desirable for use in conjunction with many synthetic type resins because of its compatibility. This softener produces a finish of superior smoothness and suppleness of handle, being equally efficient on wool, wool mixtures, cotton or synthetic fibers. It is an excellent wetting agent and does not discolor or interfere with crease-resistant properties. It may be applied at any stage during the wet processing of the goods.

AMUNO: A special treatment given to animal fibers, down, and feathers, to prevent damage by moths and carpet beetles. It is non-toxic, odorless, and does not impair the warmth, strength, handle, moisture, luster, texture or color of treated fabrics.

This is a treatment with a chemical compound which impregnates the fiber; the control of application is necessary for success.

ANCHOR PROCESS: The first chemical process for shrinkage control on cotton goods having a permanent effect. One-half to three percent of an alkali soluble cellulose ether solution, when applied to the gray goods, swells the fibers, sets the goods, and increases the affinity for color. Washing does not alter the feel nor fastness of color.

ANKORD: A special finish given to cotton and rayon fabrics; it is a durable finish which maintains the original character of the cloth, increases tensile strength, improves the luster of rayon, adds resistance to abrasion, minimizes shrinkage, reduces sagging, increases seam strength and overcomes linting. No starch is required in laundering.

AP FLAMEPROOFING: Applicable to all materials, this flameproof finish causes the affected goods to leave only a charred area. There are several types of compounds and processes for different classes of goods. There is no change in the drape of heavy fabrics or in the hand, feel, or sheen of luster rayons.

The treatment may be finished in the original piece goods or may be sprayed on the finished article.

APPONIZED: A finish which alters the character of a fabric to give it a sheerness and linen-like appearance. It is a chemical treatment which affects the fiber itself.

AQUA-PERM: A finish given to spun rayon which provides crease resistance, reduces shrinkage and helps fabrics to retain their newness. It gives resilience to napped rayons and a linen-like body to the spun rayon cloths.

This resin finish can be varied in formula to give the desired hand to the fabric; the resins thoroughly impregnate the fibers.

AQUAROL: Applied to all textile fibers, this water-repellent finish resists spots, stains, perspiration, mildew and wind. Handle or feel of the fabric is not impaired. This is a wax emulsion which is applied in the final finishing treatment.

AQUA-SEC: A finish which coats the fibers in a cloth with an insoluble chemical to make it water-repellent, and perspiration- and stain-resistant.

ARIDEX: A water repellent finish made by the E. I. Du Pont Corporation. It covers the fibers in cloth with an invisible film which repels water and water-soluble stains. The finish is not generally fast to repeated laundering and cleaning.

AUSTINIZED: Combines vat dyeing for color fastness, sanforizing for shrinkage control . . . under American Viscose green light test. (Reg. U.S. Pat. Off.)

AVCODISK: A synthetic wax treatment for lubricating all types of yarn where softening and anti-static properties are necessary; ideal on knitted fabric which requires a low-percentage application.

AVCOSEW: A range of synthetic lubricants used to treat sewing thread. May be applied by any of the various methods such as solvent, water emulsion, disc, and hot melt.

B

BAN-DRI: A chemical finish in which the porosity of the material is not affected yet water will run off the surface of the goods. The treatment will withstand laundry and dry cleaning, and is spot-and-stain-resistant thereby adding to the cleanliness and life of the garment. Broadcloth, gabardine, poplin, sportswear twill, curtains, upholstery and drapery fabrics may receive the treatment.

BASCO: A special starchless finish given to cottons to simulate linen with a permanent luster and lintless surface. A chemical compound is used which impregnates the fibers. Basco-finished goods can be washed without the use of starch.

BELLMANIZING: A method of treating cottons without the use of starch or any other dressing of a temporary nature to obtain a permanent crisp finish. See Permanent Finishing.

BEMBERGIZING: Worsted yarn is given a high lustre and some elongation by this process which originated in Germany. The stock is treated in shrinking. The yarn is then boiled in a weak mineral acid for about an hour, under relaxing tension. Rinsing follows to complete the treatment.

BURNETIZING: The impregnating of canvas or cordage with a solution of chloride or zinc to prevent rotting, and therefore used extensively on maritime fabrics and cordage.

C

CEROL T: Applied to cotton and rayon, this special finish is a water-repellent agent which can be used without any need of special equipment. Laundries and dry cleaners can reprocess garments with Cerol T.

The fabric is passed through the solution, which impregnates the fibers. It can be dried at normal temperatures and requires no special after-treatment.

CRAVENETTE: The registered trade name given to a well-known rain-proofing process applied to woolens and worsteds by Wiley, the Bradford, England, manufacturer. The chemical saturation that is given to the material provides a lasting waterproofed effect on fabrics. Cravenetting is very effective on well balanced constructions, such as: covert, gabardine, whipcord, elastic and similar steep twill cloths.

D

DEMOTEX: A moth-preventive treatment given to woolens; it is non-toxic, odorless, and is not affected by light and does not affect the handle or feel of the fabric. Washing is not recommended for this finish.

Demotex is a silico-fluoride compound which can be applied in rinsing or dyeing or by spraying.

DIAPENE "U": This controlled shrinkage process serves to bind or hold the fibers in a fabric to prevent them from tightening up or shrinking in both directions. It increases the fastness of tub-fast or vat colors and does not alter shades of reasonable fastness. It imparts a full-bodied drap handle to rayon or spun rayon; a bulky, firm finish to cottons which can be modified to the desired extent by the use of plasticizer.

DIAPER H: Applied to cotton and rayon, this finish produces a soft, velvety, smooth handle. A clear, amber uniform paste is dissolved in hot water and is applied in any convenient, usual manner.

DRAX: A water-repellent finish applied to cotton and rayon; it also has dirt- and stain-resistant properties because of the wax it contains. It is non-inflammable, resists perspiration, adds durability and requires less severe laundering. The handle, color or porosity is not impaired; the treated garment is harmless to the skin.

Drax is stable, aqueous emulsion of waxes, aluminum salts and emulsifying agents which penetrate the fibers. The process follows conventional methods and is followed by drying at the highest temperature permissible for the fabric.

DURABEAU: A combination of finishes applied to cotton, rayon and wool, which when used together, serve as a water and spot repellent, a delustrant, a body-imparting and sealing agent and a softener. Usually applied on hosiery, the finished fabric has more luster, softer handle, better shape-retaining qualities, water- and spot-repellent and greater resistance to runs and snags. The finishes are all applied in the one bath at various time intervals and react on one another to form an insoluble, elastic, flexible compound within and on the fibers. It is possible to vary the amount of each reagent to obtain any desired degree of each featured result.

DU PONT FIRE RETARDANT: It prevents a dangerous afterglow as well as a dangerous blaze. Fabrics treated with the finish will merely char when exposed to fire. The treated fabric will not cause skin irritation. It does not affect the strength of cotton or woolen fabrics, and under normal conditions of use causes only a slight decrease in the strength of silk or rayon.

DURATIZE: A water repellent process for all types of fabrics, felts, and furs. It requires a simple chemical application involving no rubberizing nor any changes affecting the main characteristics of a textile, fur, or felt. The chemical can be mixed with water used in the usual shrinking and sponging plant. Laundries, dry cleaners and hat makers use this.

DUXKIN: A lightweight, waterproof rayon which remains soft and pliable and sheds dirt easily. The material is washed by wiping with a damp cloth on either or both sides. The fabric is coated on both sides with a special pyroxylin plastic finish.

E

ENDURETTE: A finish given to cotton, rayon, and high tenacity rayons. The finish is a synthetic resin and oil coating composition used on rainwear fabrics. The same name is applied to plastic type finishes used for rainwear and shower curtains.

Fabrics that are given Endurette finishes are waterproof, impervious to oil and grease; mildew and moths have no effect on the goods. The cloth resists the action of acids and heat. The non-shrinkable and non-stretchable properties of the treated goods assure flexibility and draping qualities.

The specific gravity dip-and-flow method under total immersion, except for the plastic types of the group, is used to apply the treatment.

EVERGLAZE: A durable glaze finish given to cottons which will remain after repeated washings. It also pre-shrinks the fabric so that it will not shrink more than two percent. These sun-fast fabrics can be washed without starching and still retain draping qualities.

The material goes through a chemical process, is dried and polished. Chintz, bedspreads, draperies, play clothes and slip-covers are given the treatment.

F

FABRIKOID: Trade name for a synthetic resin, coated fabric which simulates leather; widely used in trades where a substitute for thin leather is desirable.

FABRILITE: A synthetic resin, coated fabric used as waterproof interlining in garments.

FEN: Viscose rayon is the only major fiber to which this finishing treatment may not be applied. Fen is a water-repellent treatment which causes the fabric to shed water and resist water-soluble surface spots and stains. Appearance and porosity are not altered, tensile strength and abrasion resistance are increased in process garments with this finish. The treatment is done in a single bath and can be applied by any one of the commercial methods followed by drying at elevated temperatures.

FIBERSET: A treatment given to rayons to check shrinkage, stretching and sagging; improved wear results from the treatment. The method depends on an adjustment during the weaving and on a physical-chemical treatment of the woven fabric.

FIREPROOFING: Some of the methods of fireproofing fabrics are:

1. A composition, which may be applied to all kinds of fabrics without causing deterioration in any way, consists of sulphate of ammonia, two-fifths of a pound; boracic acid, three pounds; borax (pure), one-seventh of a pound; starch, two pounds; and water, 100 pounds.

The cloth to be treated is steeped in this hot solution until thorough impregnation is assured. Squeezing and drying follow.

2. Vogt Method — use two parts of sublimated sal ammoniac and sulphate of zinc, one part in twenty parts of water. Squeeze and dry.

3. Siebrath Method — Steep the cloth in a solution of 5 percent alum and 5 percent phosphate of ammonia. Squeeze and dry.

4. Paris Municipal Laboratory Method — prepare a two percent solution of aluminum sulphate and a five percent solution of silicate of soda. Mix and immerse the material. After squeezing and drying, the aluminum silicate formed in the fabric is insoluble.

FLAME FOIL: A water-repellent, flame-retardant, rot-resistant, non-toxic, plastic finish given to cotton duck. Goods thus treated retain flexibility and its tensile strength is increased. The treatment prevents corrosion from the atmosphere; heat or cold have no effect on the finish. The cloth is treated with a plastic compound, which impregnates the fibers.

FROSTING: Slight luster applied to cotton goods by the mechanical operation of sizing at low pressure.

H

HYDROVIZED: A finish applied to cottons to make them rainproof, water repellent, windproof and resistant to spots, stains, and perspiration. It will retain a measure of porosity and does not crack, peel or deteriorate. Simple cleaning will remove spots and stains except grease.

The surface of the goods is given the Zelan treatment for water repellency while the back of the cloth is hydrovized by a chemical process which renders the fabric rainproof without totally eliminating porosity.

HYGIENIZED #4011: A finish given to cotton, linen, feathers and any type of bedding to prevent bacterial growth. Sanforization has no effect on the treated goods. This brown-colored liquid may be used directly in most finishing solutions but it is preferably applied in a quetch.

HY-PEL: A rain and sleet resistant used on cottons and woolens. It also resists spots, stains and perspiration; shrinkage is minimized without affecting porosity, handle or feel. Fiber impregnation occurs when the chemical is applied.

I K

IMPREGNOLE: A popular finish applied to fabrics to make them spot, stain and perspiration-proof. Known by the slogan — "Weather-Sealed by Impregnole." Fabric hand is in no way affected. Impregnole may be applied to all major textile fibers, and is particularly desirable on woolen and worsted fabrics.

KOPAN: A permanent cellulose finish that is a major development in modern fabric finishing. Suitable for many types of woven and knitted fabrics, particularly damasks, sheetings, and shirtings. The finish imparts to each fiber a permanent coating which adds to durability, strength and appearance. Properties of the finish are excellent shrinkage control, increased tensile strength, even penetration, elimination of slippage. Kopan serves as an excellent binder with fillers, pigments and weighting compounds.

KOROSEAL: The name given to a group of plasticized vinyl resins whose development was based upon the discovery that polyvinyl chloride resin formed workable rubber-like materials when certain high-boiling point organic liquids (plasticizers) were combined with it.

The unusual chemical inertness and resistance against corrosion characteristic of the polyvinyl chloride may be retained in the plasticized resin by the proper choice of plasticizer. This property is the basis for the name "Koroseal" — a seal against corrosion. The B. F. Goodrich Laboratories developed Koroseal.

L

LANASET: A melamine resin that will control excess shrinkage and felting, stabilizes the fibers, protects the natural beauty, texture, absorbency and other desirable qualities of wool. It is a safe, convenient, and effective method for treating woolen cloths.

LARVEX: A moth-resistant applied to woolens; it is non-toxic, odorless, and exposure to light has no effect on the treatment. Larvex-treated garments should not be washed. The chemical powder used in the treatment is converted into a solution which amounts to at least 1.2 percent of the weight of the goods. The application is given during the last wet finishing operation.

LINEN FINISH S: This finish gives rayons a linen-like appearance and handle. The finish is ideal for flimsy, sheer rayons. Fiber impregnation takes place when the goods are passed through the liquor. Normal temperatures suffice in finishing of the goods.

LONDON SHRUNK: The shrinkage of cloth by the cold water method which removes mill finish in order to prevent shrinkage. Cloth in the London-shrunk condition is ready for the cutting-up trade.

LUSTERING: Treating cotton cloth with a solution of copper ammonium sulphate adds luster, or "rayon-effect" to it. The operation requires great care because prolonged treatment injures the material.

N

NAPENIZE: An extremely effective anti-mildew treatment for use on canvas making waterproofing unnecessary. Its effectiveness remains after continued exposure to the elements.

NEOPRENE: The name given to synthetic rubber made from domestic raw materials. It resists the action of alkalis, greases, oils, sunlight, and other destructive agents and is therefore better than natural rubber for many purposes.

NEVA-FLAME: Applied to all fibers, this fire-resistant finish has no effect on the handle or feel of cloth. The chemical is applied in the last wetting-out process, or it may be sprayed onto the goods.

NEVA-MOTH: Applied to wool, this non-poisonous, odorless treatment has no effect on the fiber properties. Fastness of color is not affected by the treatment. The chemical used is applied to the dye bath and becomes a part of the fiber content.

NEVA-WET: A process applied to a fabric when it is being finished to make the material water repellent, and resistant to perspiration, water

A Primer of Fabric Finishes (continued)

spots and water stains. The treatment tends to keep the pores of fabric open to insure good wear to the consumer. Fabrics that have received the Neva-Wet treatment may be washed in lukewarm water, with any neutral soap but the treatment decreases the necessity for frequent washings. Treatment may be applied to any cloths made from major textile fibers.

NEVA-WET TREATMENT: A one-bath, aluminum stearate treatment which makes fabric, fur and leather repellent to moisture and water, perspiration and other common stains.

P

PLASTICOTE: A finish which gives cotton and rayon protection against water, oil, dirt, and some acids. It will resist varying temperatures, will not stick, crack or harden. Aging has no effect on the treatment. The coating applied may be pigmented to obtain the desired shade or may be applied clear over a colored or printed fabric. Damp cloth wiping will cleanse the fabric.

PLEXON: Plastic coated yarns which have unusual tensile strength, flexibility, and adaptability. They can be made in a variety of deniers, types and colors. Their resistance to water, mild acids, and perspiration is a great advantage in their use.

Many types of fabrics may be made from them: woven, knitted, braided, crocheted, and knotted, and the yarns have been used successfully in mfr. of handbags, belts, shoes, draperies, upholsteries, etc.

PLICOSE: A rather heavy waterproof rayon fabric which remains soft and supple after treatment with a special chemical which renders it impervious to dust and dampness. Plicose can be sponged with a damp cloth over the surface for cleaning. The dyes used on the material are sun-fast. The fabric is coated on one side with a special pyroxylin plastic.

PLIOFILM: A light weight, transparent, non-inflammable protective covering for food and merchandise. Pliofilm can be cleaned with soap and water and is satisfactory for acid-proof textiles.

PLIOSHEEN: A synthetic substitute for rubber extracted from limestone, coal, and salt but containing neither rubber nor oil. It is used to make fabrics of rayon or silk waterproof, odorless, tasteless, and flame resistant for use in raincoats, shower curtains, drapes, umbrellas, infants' wear, etc.

PRO-SO-TEX No. 60: A porous, water repellent finish that may be applied to all fibers. The weather or the sun has no effect on the treated material. The white viscous emulsion used is dissolved in hot water and is applied by any ordinary equipment. Best results come from high temperatures, particularly in drying to obtain the greatest efficiency.

PYR-E-PEL: A white, crystalline powder completely soluble in hot or cold water used to flameproof textiles. A solution of one part of Pyr-E-Pel in from four to ten parts of water (by weight) is used at a temperature of 120 to 160 degrees, Fahrenheit. Pyr-E-Pel is insoluble in all oils and solvents and hence is not readily washed out when the treated fabrics are dry cleaned; it is not affected by liberal amounts of acid or alkali, is comparable with starches, dextrines, gums, and certain waxes and sulphurated oils. It will not coagulate colloidal solutions and can be used in the same bath with most finishing material and pigments; and it is said to be equally effective on cotton, rayon, wool and other types of textiles. Although it imparts body and weight to the fabric, it does not stiffen nor adversely affect the hand of the treated material.

R

RAINFOE: A water repellent applied to cotton, rayon and wool assures a minimum of shrinkage, gives added wear and helps to preserve shape retention. Rainfoe-treated fabrics should not be laundered; cleaners can reprocess the garment. The chemical compound used coats the fibers; the fabric may also be cold-water treated and dried loosely to reduce shrinkage.

RAYOLIN: This shrinkage reducing agent is given to cotton, linen, rayon and wool. Rayolin resists wrinkling, gives added weight and increased resilience, causes fabrics to retain the original appearance and adds to their life. Impregnation of the fibers by the chemical is the manner of procedure.

REPEL-O-CIDE: Applied to cottons, this repellent contains anti-mildew agents in varying proportions.

REPELON: This water repellent is impervious to non-greasy spots and stains. Porosity of the goods is not affected by the treatment which tends to make any cloth dirt resistant. Used by dry cleaners and laundries. The fibers are covered with an invisible film.

REPEL-O-TEX: Applied to all fibers, this water repellent compound renders fabrics repellent in varying degrees without affecting the handle or appearance. Mildew-proofing agents may be added to the goods without harm. Laundries and dry cleaning establishments are using the finish on worn garments.

The treatment impregnates the fibers and is applied to the cloth as it passes through a mangle.

RESIN: Any substance of plastic nature which can be used on a fabric to give the material some resilience. An example would be dissolving cellulose acetate in acetone to be used as a spray on cloth.

RIGMEL SHRUNK: A shrinking process by which fabrics will not shrink more than one percent in length or width. The process causes the texture of the goods to become more compact, thereby assuring greater strength and longer wear. At the same time the shrinkage can be controlled and the natural luster and handle of the goods are enhanced.

A standard washing test is first made to ascertain the possible shrinkage in the length and the width of the cloth in terms of inches per yard of goods. The cloth is then shrunk to the proper dimensions in accordance with the results that would be obtained in ordinary washing of the finished garment. The cloth to be finished is dampened and then given a steam and water vapor treatment while the material is made taut on the machine. Final contraction of the goods follows the release from tension. Rigmel treated fabrics can be controlled in shrinkage to one-quarter of an inch per yard in both warp and filling directions.

S

SANFORIZATION, THE USE OF THE TERM: It may be used at the option of the licensee, in connection with all fabrics, whose shrinkage or gain in both warp and filling is not greater than three-quarters of one percent. Ten percent of all fabrics shipped under this label may have a tolerance not greater than one percent shrinkage or gain, both in warp and in filling.

SANFORIZING, TEST FOR: A one-half sample of the cloth to be shrunk is taken and fifteen inches in both length and width have to be accurately marked off. To mark off the cloth, use an indelible ink which will not wash out during the laundering process. If ink is not available, threads may be carefully sewn in to give the correct markings.

The samples are put in a small wash wheel of the cylindrical type, such as those used in laundries, and given a five minute rinse in either cold or warm water. Generally, water at 140 degrees Fahrenheit will suffice. After the five minute rinse, the water is drawn off, additional water is added with enough soap to give good running suds.

This "run" lasts for thirty minutes and, at the end of the time, the soap is drawn off and a ten minute rinse in water at 140 degrees, Fahrenheit, is given.

This is followed by two five minute rinses, each time drawing off the previous rinses completely before adding fresh water.

A final five minute rinse with water containing about one eighth of one percent of a sixty-five percent acetic acid bath.

After washing, the samples are then squeezed by hand without stretching and placed on a screen in a dry room to dry.

Following this, a slight dampening with a spray of water is given the cloth and then pressing with a hot iron ensues. During the pressing, take care not to iron the material as is done in hand ironing. Merely press the cloth without any stretching whatsoever. This action should simulate the action of the laundry press in the manner of laundering shirts in the modern laundry of today.

Such fabrics, which because of their construction cannot be Sanforized, or materials that for other reasons may not be given the treatment, may be given special tolerances by the Cluett, Peabody Company on request from the licensee. This applies to cloths that cannot be Sanforized to three quarters of one percent only.

Sanforized, as a word, may be used in a garment at the option of the licensee. In this case, all cloths in the garment must be Sanforized.

SANI-AGE: Prevents the odor of perspiration in any fabric by removing its cause — bacterial growth which decomposes perspiration until it changes from acid to alkali, the cause of the offensive odor. Fabrics treated with this finish are germ-free and antiseptic and thus capable of resisting the formation of the perspiration odor. The treatment is applied in the last wetting-out process after the cloth has been dyed.

SANITIZED FABRIC: A method of treating material which prevents the formation of the odor of perspiration by the use of an antiseptic germ-retarding agent. Cottons, rayons, silks and woolens are sanitized. Brushing, airing, and dry cleaning have no appreciable effect on the treatment which, however, is removed by washing.

SAYLERIZED: Applied to cottons, this starchless finish causes fabrics to resist dirt, lint, fuzz and limpness. The treatment is chemical in nature.

SHEERCRAFT: A starchless finish given to cottons to achieve a linen-like feel and appearance, increased luster, an improved handle, increased strength and longer life. The cloth will have controlled shrinkage and will be lintless. Washing without the use of starch may be given the goods. The chemical compound used impregnates the fibers.

SHEERSET RESIN: A combination of resins based on melamine which may be applied to cotton, rayon, and acetate rayon sheer woven goods and mixture fabrics as a wash resistant, crisp, resilient finish. Pigment colors may be incorporated in the impregnation bath to obtain colored effects which are fast to light and washing.

SPECIAL FINISHES: They do not imply finishes out of the ordinary or unique; a special finish is the term given for some particular type of treatment or operation given to some particular type or types of fabrics.

Special finishes are given for water repellency, moth-prevention, crease resistance, stiffness, non-wilting, etc.

STABILIZED: A resin finish on cotton or spun rayon fabrics which helps a material to keep its original finish, whether it is soft or crisp.

STARCHED FINISH: Cloth treated in a starch solution and then calendered. The cloth has more stiffness, body, substantial feel, and is often more attractive in looks. Most white cloths are starched to some extent. The starch is taken out in washing, and is renewed in laundering for the desired effect as in the case of organdy, collar cloth, dressgoods. Starches used in cotton finishing are those of corn, dextrine, glucose, gum arabic, gum tragacanth, potato peeling, rice and wheat.

Starched finish is given to buckram, collar and cuff cloth, curtaining, dressgoods, lawn, shirt fronts, uniform cloth, tarlutan.

STAZE-RITE: A durable, starchless finish which gives crispness and stiffness to cottons. Advantages to goods treated are increased transparency, luster, porosity and wear; freedom from lint and preshrinkage are two other properties acquired by the goods when treated with Staze. Starch does not have to be applied after washing. Organdy and marquisette stand up very well under the treatment.

STORM KING: Applied only to cotton and rayon, this water-repellent finish resists spots, stains, and perspiration.

SWANETTE: A lightweight waterproof rayon fabric which retains softness and pliability; a damp cloth may be used to clean the surface of the treated material. The cloth is coated on the face with a special pyroxylin plastic finish.

SYLVAN: Applied to cotton sheeting, this finish minimizes lint and gives a crisp appearance. The treatment reduces shrinkage to a minimum and wear is increased. This cellulose finish impregnates the yarns in a uniform manner so that handle or feel is improved.

T

TEBLIZED: A crush-resistant finish applied to many fabrics, including pile fabrics, and giving material the power to resist creasing, massing and crushing as well as to recover from wrinkling during wear. The fabric remains the same after washing. The finish is controlled by Tootal Broadhurst Lee Company, Ltd.

TELOZORBANT: A treatment which affects the yarn in such a way that the power of the cloth to absorb and evaporate moisture is more than tripled. It makes the fabric thus treated more healthful, cooler, and more comfortable to wear.

TEXTARID: This water-repellent, spot and perspiration resistant finish is given to cotton, viscose, acetate rayon and wool; laundries and dry cleaners can reprocess garments with Textarid. The solution used is a wax-water emulsion compound.

TEXTURITY: Sponsored and labeled by the Texturity Guild, a non-profit corporation. Material which bears this label is guaranteed not to shrink more than two percent.

TRUBENIZING: A finish applied to cotton collars, cuffs and shirt fronts to prevent limpness and wilting. The cotton lining cloth is made with some cellulose acetate yarn in it. This material is placed between the outer layers and the completed article is soaked in a solvent for acetate rayon, such as acetone, fused and then pressed. The acetate yarn, as a result of the fusing, combines with the outer cotton layers with the result that a single layer of fabric results. Trubenzized fabric may be washed without loss of its original characteristics and no ironing is necessary in the laundering.

V

VEGIMAL: A new vegetable base adhesive, this product is similar to animal base adhesives in its range and flexibility of action. It is fully miscible with water and made of non-critical materials by the conversion of domestic starches with plasticizing chemicals. It can be applied by machine or by brush diluted with water.

An adhesive of low cost, it has many uses including gluing fabric to leather, fabric to wood, paper to fabric, as a sealer coat for fabrics, as well as fillers and stiffeners in fabrics. Its possibilities in the textile field suggest use in the sizing of warp yarns and finishing of fabrics.

VITA-FRESH: Applied to rayon, this finish protects the material against germs, fiber rotting, perspiration and its odors. This treatment is odorless, self-sterilizing and effective for a long time. An antiseptic produces the self-sterilization for the goods.

VITA-GLAZE: A durable glaze and smooth finish given to cottons which increase draping properties and add body to the goods; this chemical treatment impregnates the fibers.

VITA-LAST: A chemical treatment given to cottons which enables them to retain a crisp texture and eliminates the need for starch in laundering.

VITALIZED: A finish comparable with Teblized Finish and the trade name for the English trade. Vitalized fabrics are crease-resistant and therefore add to the serviceability and life of the garment. They launder well, retaining crispness with no after-washing fuzziness and with shrinkage reduced. The finish adds weight to the cloth, making it more resilient to resist sagging, since the treatment lasts throughout the life of the garment because it affects the fiber itself.

VITA-PROOF: Applied to all types of fabrics made from the major textile fibers, this water-repellent finish is not affected by spots and stains; the handle of the fabric is not impaired.

W

WAT-A-SET: A durable washable finish that minimizes shrinkage in cottons. The treatment penetrates the fiber itself and sets the colors more permanently, makes it possible to finish the material without the use of starch, and reduces the stretching and sagging properties of the cloth.

WAT-A-TITE: A water-repellent finish in which the cloth is impregnated with chemicals to make it water-repellent and resistant to wind and air. This durable, washable finish is applied to curtains, shower curtains, hunting clothes, sportswear, raincoats, and play clothes.

WATERPROOFING: Its purpose is to make fabrics resistant to water stains. It may be done in a variety of ways by using insoluble substances in a variety of ways, such as: vulcanizing crude rubber and applying it to the goods, or by the application of acids, fats, oxides, gutta percha, paint, paraffin or wax.

The test is carried out by spraying the fabric for 24 hours at the rate of 1000 c.c. (more than one quart) per minute at a height of four feet. The chemical or physical properties of the tested material should not be affected; there should be no change in pliancy of the cloth, nor should the entrance of air be prevented.

Of the many processes on the market today, most have the tendency to injure the material in some way or other. Waterproofed goods include airplane fabric, raincoat material and oilskin, craventted cloth, treated silks, and cellophane.

WATER REPELLENT: Treating cloth with chemical mixtures to make it moisture or spot proof. Laundering or dry cleaning will partially or totally remove the treatment. However, the material may be treated again with the repellent. These finishes may be resistant to perspiration, spots, stains and water. They are used on all kinds of fabrics and are known by their respective trade names.

WATER RESISTANT: Cloth that is water resistant repels water for a limited time. Paraffin or wax methods are used to make material water resistant. The aluminum stearate method is also used to give cloth this property; Impregnole and Neva-wet are examples.

WEATHER SEALED: A water-repellent finish which resists moisture, spots, water soluble stains and perspiration. The treatment gives a thin, invisible film of protection around the yarns which enables the cloth to resist the penetration of moisture.

Z

ZELAN: A viscous wax that prevents stains from water, alcohol, fruit juice and ink. Cloth treated with zelan is not altered in appearance, drape or feel. The treatment is held within the individual fibers rather than merely coating them.

The Charm of the Old Chinese Print



FROM THE SERIES OF 12 CHINESE LITHOGRAPHS PRINTED BY CARMAN FOR STUDIO PUBLICATIONS

NEWS ITEM: Women's Wear reports Bonwit Teller window displays for the week of September 9th, featuring hats inspired by antique Chinese headwear from the costume institute at the Metropolitan Museum of Art, and interpreted by Jeanne Tete in modern themes.

In the xviiith Century, the inspiration of Chinese design was midwife at the birth of Chippendale in Old England.

In the xixth Century, Chinoiserie was a vital current in influencing the work of many of the most important French painters.

In the xxth Century, in America, our best decorators are combining Chinese pieces, Chinese rubbings, scroll paintings, etc., with modern decoration.

Not alone in design, but in colorings, more and more creative manufacturers in all fields are tapping the treasure house of Chinese art. American Fabrics considers Chinoiserie a rich source of inspiration. Let us use more of it.



REPORT FROM PIPING ROCK

Many social events, which were cancelled during the war, are back in full swing attended by the familiar society people we remember from pre-war days, and numerous additional ones. One of the most important of these events was the 41st annual Piping Rock Horse Show, a three day event starting Thursday, Sept. 12.

Warm weather prevailed with mornings and late afternoons bringing on a touch of autumn crispness. This resulted in the wearing of different types of dress. Some women wore dresses, some coats, but suits predominated.

The suits seen were in all varieties; classic country glen plaid suits were popular in Shetlands and in soft shaggy cashmeres, in shades of tan. Also favored were the gabardine suits, in a variety of colors, including tan, yellow, blue and green. Gun Club checked suits were fresh looking. These are small checks in three colors, such as blue, black and white.

Outstanding were the knitted suits, which were seen in small numbers, but on some of the best-dressed women. A few were noted in navy blue in ribs $\frac{1}{2}$ inch apart. Very smart was a greige and white suit of small blocks, worn with a greige Jersey blouse, which was outlined around the neck and down the front in the block pattern. Suede suits made an important appearance. These were seen in green, red, and brown on many of the better dressed women.

Newest style detail in suits was the open cuff turned back in men's wear fashion. This was seen on Whitney Bourne, daughter of Mrs. Harvey D. Gibson, and former movie actress.

One of the most outstanding costumes, worn by Mrs. E. V. Quinn of Red Bank, New Jersey, was a beige suit, beige and white hound's tooth check polo style coat, double breasted and long with a half belt. Interesting was a gray gabardine topper, fingertip length, flaring in back with balmacaan collar and large buttons starting at the neck. Classic country clothes were noted on middle-aged women consisting of camel hair polo type coats and tweed skirts with twin sweater sets. Scotch Tartans were important with the younger set. These were seen in suits, skirts and ensembles. This set also showed a preference for corduroy dresses.

Participants in horse shows must wear the prescribed dress of the Horse Show Association. In many open events, however, regular hacking clothes are permissible. These are the more familiar riding habits, consisting of breeches, boots, jodhpurs and jackets. Bright colors are conspicuous by their absence, for these women dress exactly like men in well fitting, well cut saddle clothes. Jackets run to tweeds, in plain colors or checked affairs — three-button, SB coats with pockets cut on the slant and a long center vent. Breeches are of cavalry twill in yellow and beige tones. Boots are high and well fitting. Popular with this dress is a colorful silk riding stock, solid color polo shirt or a regular man's shirt and tie. A riding bowler or man's felt hat completes the costume.

Over-the-shoulder bags continue more popular than ever in black, brown, and luggage as well as the very popular red.

One of the outstanding types was the postillion bag, with a horsey theme, harness clasps and hunting horns for decoration. These bags were seen with every type of dress, including riding clothes. See photograph lower right.

In keeping with the latest fashion trends, many women were noted wearing the longer length in skirts.— V. J.



Mrs. E. F. Hutton in a gun club check suit of blue, black, and white with maroon alligator bag, and closed toe and heel shoes to match.



Mrs. Wellington Cross wearing a navy blue, three-piece, knitted suit, navy felt cap, navy bag and navy blue shoes lined with red.



A greige and white block knitted suit.

(below) Suits predominated, indicating continued fashion importance at all income levels.



(at left) Singlebreasted, three button, notch lapel riding jacket, with patch pockets, in tan shetland tweed with stripes of chocolate brown; yellow cavalry twill breeches; brown calf boots; navy blue polo shirt; brown pork-pie hat.



The popular postillion bag.

*alert
retailers*

ADS with ideas . . .

*feature fine
fabric names
in their
fashion
advertising*



Black Watch...watch it...



Russek's  Coats in August

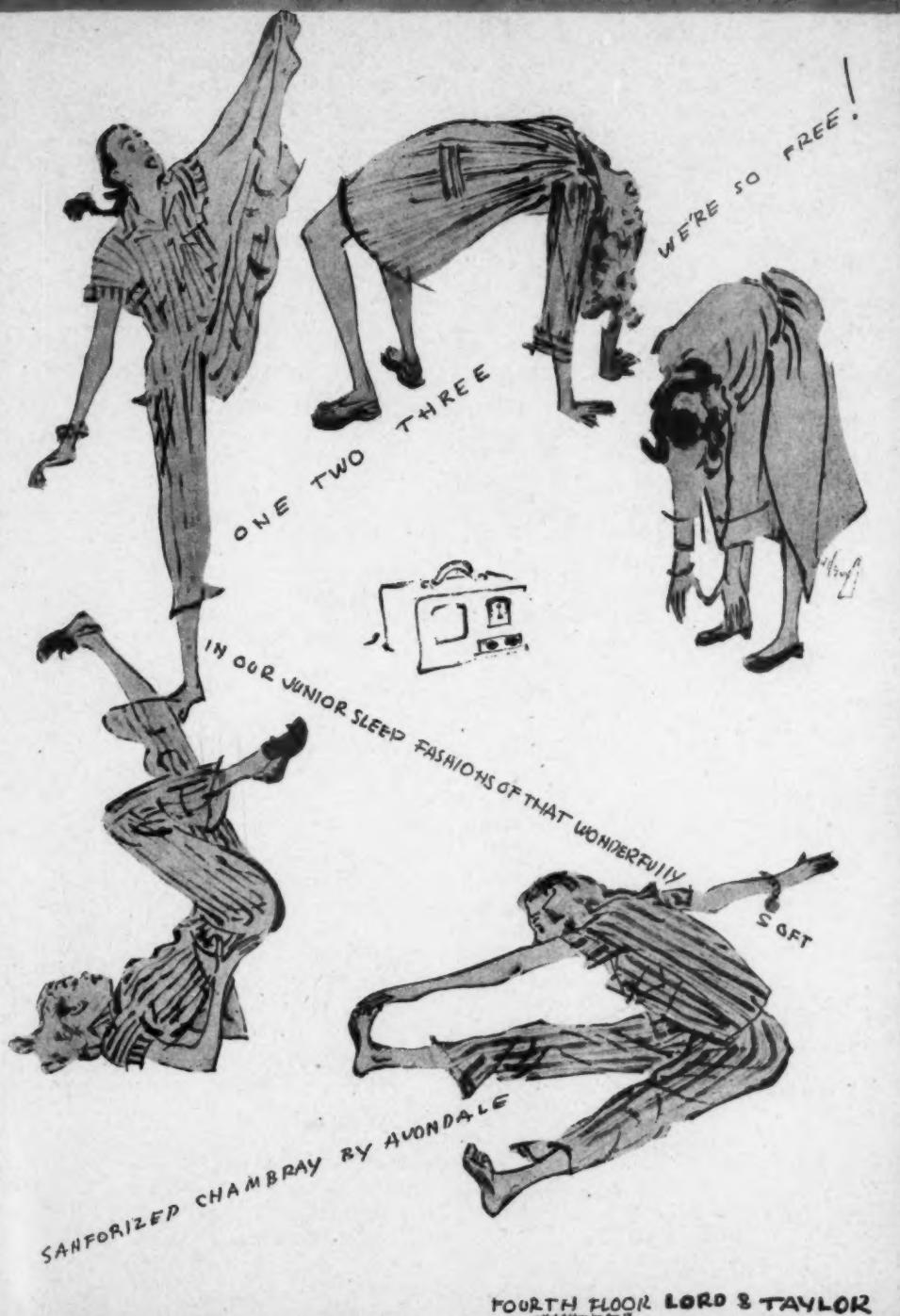


Juilliard's Jewel-point Wool Knee-deep in Muskrat \$100

We braid the sleeves, layer the shirt with yards and yards of olive-blue muskrat. And we give one coat of Juilliard's precious Jewel-point woolen, the shirred collar, the bellows sleeve, the plaid-flare so good, so new this Fall. Because we bought sheep, we bring you our knee-deep beauty at an August-planned, hold-the-line \$100. Right now we have it in good vintage shades, in your size. Pay 10% now, 10% monthly while we store it until Fall. Young Marilyn Coat, Sixth Floor.

Advertised in 20th Federal Reserve Bank

FIFTH AVENUE AT 36th STREET, NEW YORK 18 • FULTON AND BRIDGE STREETS, BROOKLYN 1



FOURTH FLOOR LORD & TAYLOR





GINGHAM ON THE GO

By Ray Bolster

Time was when gingham was used principally for tablecloths in Damon Runyon's stories about speakeasies. As a fashion fabric it was strictly Tobacco Road. The only gals who wore gingham were those who lived on the wrong side of the railroad tracks. If you had more than two nickels to rub together, your wife would promptly refuse to wear gingham — and you couldn't blame her.

Here's what happened. Before the days of fast color prints, gingham was going great guns. Production reached fabulous figures. During the twenties, the good old box looms used to chalk up production records of better than half a billion yards a year.

Very little, if any, of this terrific yardage possessed any particular fashion significance. No one even thought of gingham except as the classic of the cheap cottons for house dresses, aprons, children's clothes, kitchen curtains and tablecloths for farmers. Nevertheless, there was a lot of money in this bread-and-butter business of making and merchandising gingham, which reached the consumer mostly in the form of piece goods over the counter.

The Amoskeag Mills, for example, once the largest in the country, grew rich on gingham; but they stayed with it too long and gingham was a major cause of their collapse. The moment that fast color prints were commercially practical, gingham was doomed, because the printing machine can do the job better, faster, cheaper and smarter when it comes to low-priced mass production merchandise. Here's how the Association of Cotton Textile Merchants covers the case in 25-YEAR BOOK, published late in 1943:

"Today converters purchase the great bulk of grey goods produced for apparel. They have taken advantage of the commercial development of fast dyes in this country to offer an infinitely broader assortment of patterns in finished goods than was formerly possible when only mill-woven fabrics were available. The outstanding casualty was gingham. Twenty years ago the annual production of gingham was in excess of 571,000,000 square yards; by 1939 this had dropped to a bare 22,000,000."

It wasn't till gingham was prostrate that the world of fashion noticed its high style potential. The rest is history. A latent versatility in yarn-dyed woven fabrics was discovered. Gingham began to take on every conceivable color — not to mention a few that nobody had previously noted in the charts. Other clever developments followed; for instance, slenderizing plaids. If you aren't in women's wear, you'll think this is crazy — but take it easy, it's anything but crazy. There actually are gingham plaids that do a slenderizing job. It's all a matter of accenting the vertical lines, thus elongating the effect of the silhouette — if you know what that means.

As a result, you find this Cinderella of the fabric world in everything from playclothes to evening costumes, sportswear to town dresses. You find gay new accessories in gingham, like sandals and slippers, gloves and handbags. It's also one of the super-sacrosanct topflight home decorator fashions. Yet you find the self-same cloth in children's clothes and men's sports shirts.

Obviously, so much versatility must be deserved. Galey & Lord says it's a case of "intrinsic, not applied design . . . with the style woven in. Design is integral . . . color is dyed in the yarn . . . pattern and color follow the thread up, down, across . . . in endless variations, in intricate cross-weavings."

The publicity hounds have jumped on the gingham gravy train and have used up tons of printers' ink for propaganda and promotion. Never has so little yardage caused so much commotion.

Why? That's easy. Gingham has just about everything: tradition, authenticity, exclusiveness due to limited production, versatility, the quality appeal of patterns woven through-and-through. Yet it's practical as a boatsail drill pocketing. From a promotional point of view, the great virtue is that you sell gingham all over the store in all kinds of forms to all kinds of people for all kinds of purposes. In other words, you promote gingham for one purpose and it automatically leads to action over a broad sector of the selling front. One sale starts another. It's a swell system.



WHAT IS A GOOD TEXTILE DESIGN WORTH?

... too many converters slam the door in the face of potential profits by trying to buy design ideas for pennies; why they will have to change their approach to art.

Let's take a hypothetical case; the case of a converter whose rayons sell for 65c a yard:

He spends roughly \$160 for a set of four-color rollers; then he buys 3,000 yards of grey goods; adds the cost of printing and finishing . . . and hopes he can sell the minimum run of 3,000 yards to cover his nut.

Maybe he sells the 3,000 yards (we're talking about tomorrow, under competitive conditions, and not today) and maybe he doesn't. Maybe he gets back \$1950 and maybe he's lucky to dump the pattern in the hands of an export jobber for half the price.

What will determine whether or not he sells the initial run of 3,000 yards . . . and gets reorders, on which he realizes the major profit . . . or whether the pattern will become a pup?

The pattern.

If this is so . . . then doesn't it seem sensible to put more money and effort into getting better patterns than are seen in many fabric lines right now? By buying better art from better artists?

How expensive is good art? It isn't; it's cheap, when you weigh the profits made from a smartly styled line against the losses which result from shoddy styling. The only virtue which lies in buying patterns at \$5 or \$10 or \$25 is the initial low

price . . . but the end result is too often one of disastrous cost to the converter.

On the next two pages, to illustrate our point, we reproduce a piece of artwork which we purchased for \$150. Before you shudder at the thought of paying so much for a sketch, do these things:

1. Contrast the standard of this design with the hack work generally submitted to converters because of the low market price on patterns.
2. Study the drawing and see how many ideas you can pick out of it for a line of children's dresses and play clothes.
3. Turn to the next page, where we reproduce just a few of the many spots which can be picked out of the entire picture.
4. Then figure how much it would cost you, *per spot*, if you had paid \$150 for the design.

Too many converters have said they can't find good artists to design for their lines. That's nonsense. The woods are full of talented artists . . . but they want to be paid for their work.

If the industry is to improve its design level, then it must encourage good artists to do good work.

To us this seems like simple insurance.

— Now please turn the page . . .



HOW MANY INTERESTING AND SALEABLE PATTERN

We purchased this drawing from the F. A. R. Gallery in New York. After viewing hundreds, it seemed typical of what is daily being offered by competent artists and illustrators. We paid \$150 for it; probably it could have been bought for less.

Study the drawing carefully. It has color, ingenuity, composition and harmony . . . yes. But now look at the individual

elements which go to make up the composite. Look at each as if it were the whole . . . and visualize the almost numberless combinations they could make for intriguing fabric designs.

This is what we mean when we say that all around us are myriad ideas for textile design; that if we will only encourage today's artists to work for the textile industry . . . the industry will have



V DESIGNS CAN YOU FIND WITHIN THIS ONE DRAWING?

access to a wealth of new and fresh and profit-creating designs.

The example we have chosen for this issue is one which adapts itself ideally to fabrics for children's apparel and homefurnishings; it was drawn by Margaret Rowlett, a teacher of art, who specializes in painting pictures of childhood. On the basis of the current rate of pay for designs, it is highly improbable that she

would ever submit her work to textile firms . . . but isn't that to the detriment of the industry rather than to Margaret Rowlett?

Now turn the page for a few suggestions as to how this drawing could be utilized by a converter to produce a charming line of prints for children. We're sure that any skilled fabric designer could find far more than \$150 in additional ideas.

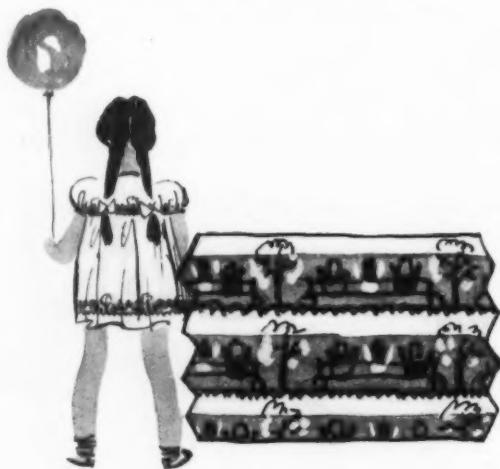
School Marm (continued)



Oddly spaced pram motif makes up into an entrancing fabric idea for a tot's skirt.



Combinations of the sparrow motif lend a bright and cheery note for a child's chair covering.



The children-on-a-park-bench is a wonderful note for borders . . . on dresses or other articles.



The kiddie-on-a-scooter scurries all over in a dress fabric for miss 2-to-10.



This portion of the drawing immediately suggests a dainty, ruffled frock for girls.



For a child's draperies, here is a bit of the gay out-of-doors, taken from the original.

All of these patterns were composed from motif units contained in the drawing on the other side of this sheet.

Grateful Acknowledgement to...

**Responsible
American
Fabric Mills**

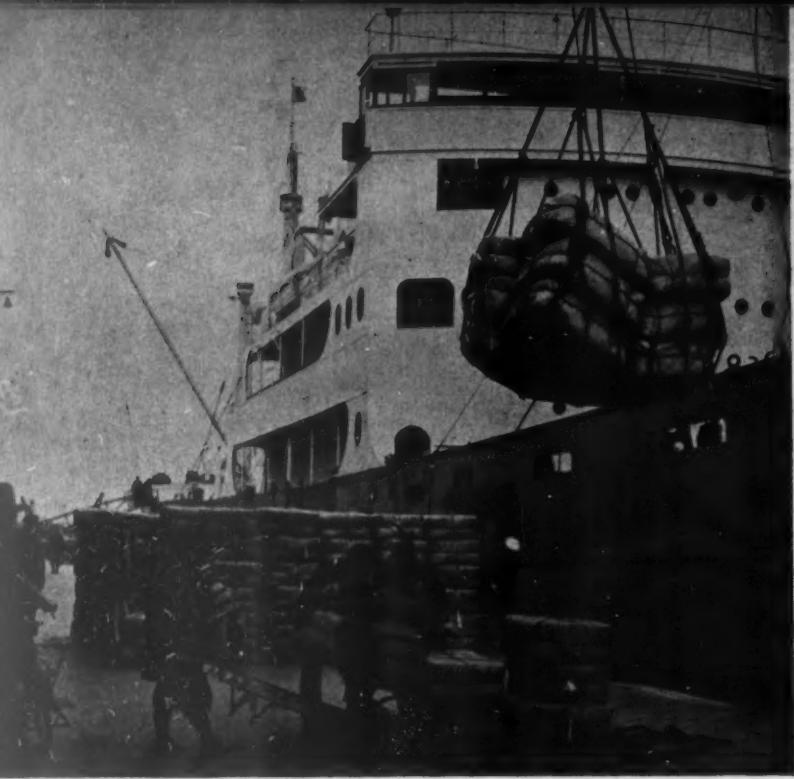


★ ★ ★ Despite the great economic temptations to do otherwise, responsible American Fabric mills did a commendable job in steadfastly adhering to sound policies—upholding the quality of their production and maintaining equitable distribution throughout these difficult years ★ ★ ★ EVERGRAND FABRICS CORPORATION feels indebted to these responsible American Fabric mills. Their policies have become our policies and thus have inspired us to do our utmost to continue the highest standards and ethics ★ ★ ★ In the competitive years ahead we pledge ourselves to work in close cooperation with those responsible American Fabric mills to which we owe so much.

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always...

Evergrand

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JAPAN'S PORTS face out in all directions toward the key sectors of the world. Her economy depends on the free flow of shipping to the Orient and elsewhere.



A HIGHLY integrated economy before the world, the Japanese will not fail to learn their place among the family of nations from their defeat in the war.

WHERE DO THE JAPANESE GO FROM HERE?

In viewing the present and future position of the Japanese silk industry it is essential that we maintain a realistic attitude and completely divorce emotion from our thinking.

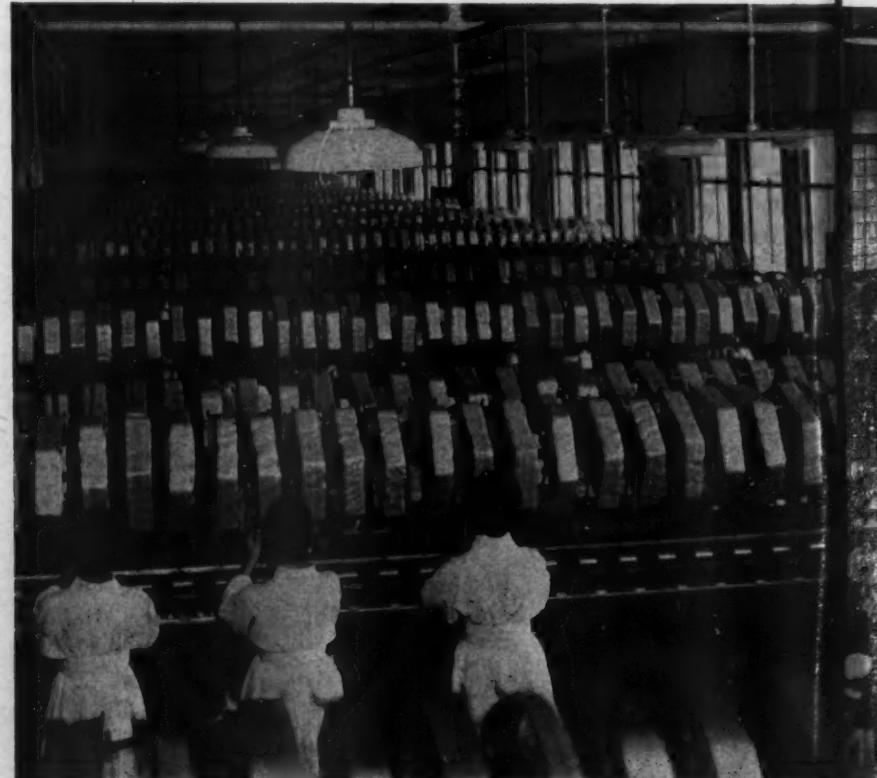
First, bear in mind that the silk industry is the nub of the Japanese economy. It is directly and indirectly the main source of income for the largest segment of the Jap population. To remove this income source is merely building toward another violent out-

burst . . . just as the harsh dictates of Versailles undeniably painted the background for the Hitlerian era. Forgetting the humane aspect of the matter; overlooking either compassion for some millions of people who might starve, or hatred for our recent bitter enemy . . . it would be downright blindness to deprive these people of self sufficiency.

Second, from a political viewpoint, it is more than a wild possi-



SMALL COCOONS, but highly important ones regardless, in the Japanese silk industry are these workers whose responsibility is to prepare the moths for egg-laying.



MODERN FACTORIES like this one are essential parts of the far flung Japanese silk industry. For many, work in these units is their only source of income.



ON THE INSECT seen emerging from its cocoon depends the welfare of millions of Japanese. Nowhere else in the world does the silk worm thrive so well.

bility that whereas our conflict with the Japanese stemmed from their interference in Chinese internal affairs . . . we may ask the Japanese government to step in soon and unravel the senseless muddle of China's civil war; to serve as an arm of the American-British police force; to put China on a calm basis so that its vast manpower can be harnessed for the world's good.

Third, there is a definite place and need for the Japanese silk industry in the American fabric picture. With all our chemical wizardry, all our mechanical know-how, we have not yet come close to duplicating certain virtues of natural silk; and certainly the



NEW METHODS plus intelligent, well trained, well paid workers will make the Japanese silk industry prosper. Americans should think about putting it to work.

entire production of silk from other countries is but a drop in the bucket against our requirements.

Fourth, there is no huge stockpile of raw silk lying in Japan, waiting to disrupt prices in this country. Japan used most of its silk for war purposes, and its industry is going through the same reconversion problems as American businessmen are facing.

Fifth, the Japanese worker has acquired a strange notion through contact with Americans: he wants more than a bowl of rice for a day's work. While his remuneration is still far below that of his American counterpart, it is definitely on the way up . . . thus open-

(Please turn page)



CONSTANT TRAINING of her mill operators in up-to-date techniques is full guarantee that the Japanese will not be caught napping in the world textile race.



MODERN FACTORY methods have long held a place in the Japanese textile industry. Permission to rebuild in silk does not mean surreptitious war preparation.



THE JAPANESE have achieved a high degree of perfection in their production of silk. All bales are sealed with lead after they are tested and classified.



SILK NEEDS of the world can be met if the Japanese are permitted to rebuild their industry. Their capacity production will not glut markets anywhere.

ing additional marts for goods which we can export to Japan.

Sixth, some nation must continue to provide textiles for the underprivileged peoples of the East. The millions in India, China, Korea must be clothed; but they cannot be clothed in fabrics made under the American or British labor scale. The choice is simply this: either we permit the Japanese textile industry to rebuild . . . or we must let these millions of people go unclad.

Seventh, there is no danger that if the Japanese silk industry is allowed to develop once more, it will surreptitiously build war machines. Under Allied control, Japan will not be permitted to

build or import any machinery or materials which could conceivably be converted to military purposes. There will be strict and continuous supervision of any industrial activity to forestall such a move. There will be no repetition of the Goering plan which developed the world's most efficient air force out of a handful of gliders.

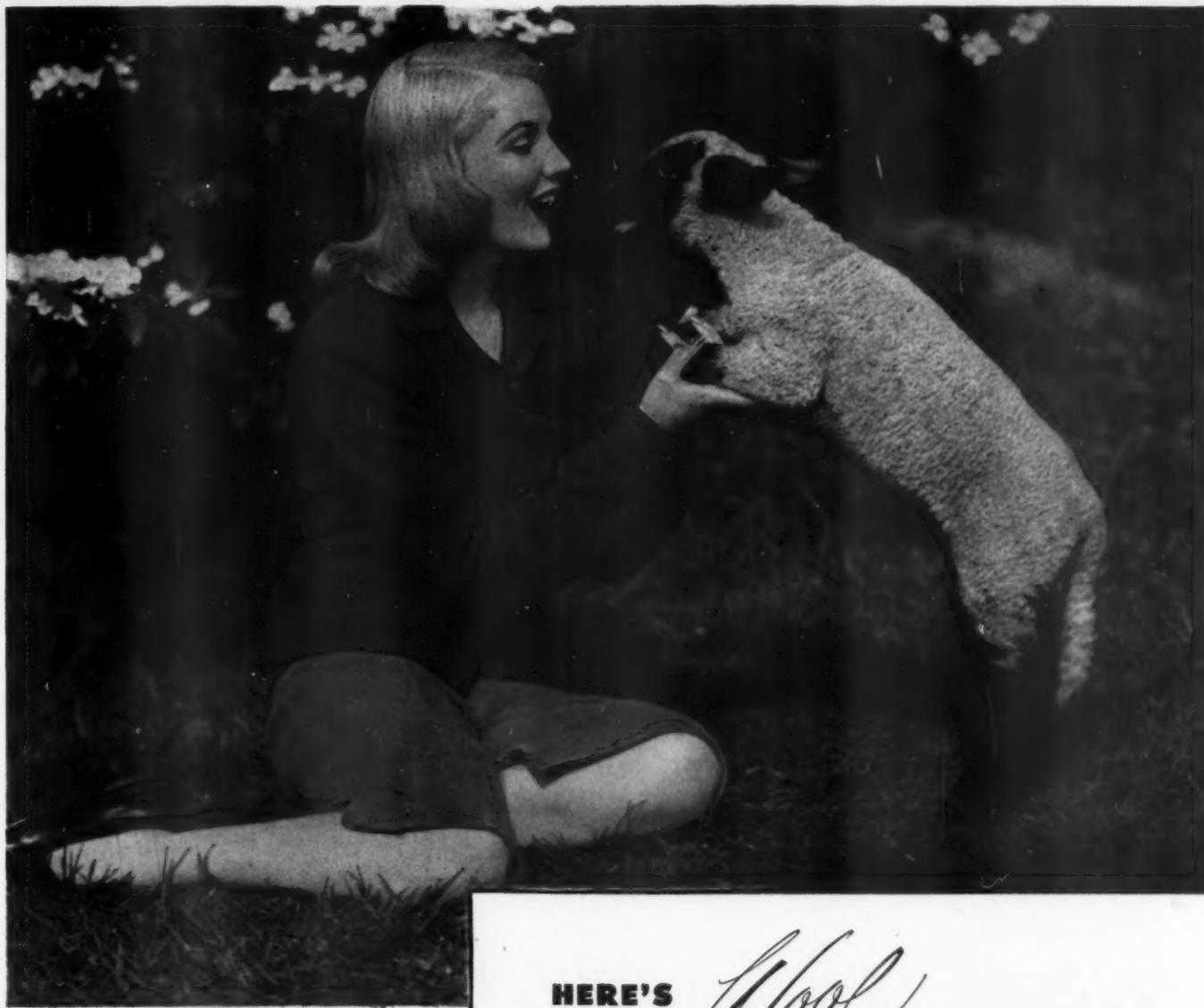
In summation, it appears inevitable . . . and good sense . . . to reestablish the Japanese silk industry. Rather than fight the inevitable, we recommend that the American fashion-fabric industry put its best thoughts to the problem of how best to utilize it.



WORKERS LIKE this one operating the cocoon drying oven are no longer satisfied with sub-standard wages. Higher pay for him means a bigger world market.



LONG YEARS of being the world's top silk producer have enabled the Japanese to establish a precise formula for its manufacture. Silk is being weighed here.



Sports ensemble from Korday Sportswear, Inc.
Fabric by Princeton Knitting Mills



AMERICAN CYANAMID COMPANY
TEXTILE RESIN DEPARTMENT
BOUND BROOK, NEW JERSEY

New York • Boston • Philadelphia
Providence • Charlotte • Chicago

HERE'S

Wool

THAT WON'T SHRINK

Lucky lamb! His coat never gets too small, no matter how often it is washed. Mother Nature sees to that.

Lucky girl! She's wearing a woolen sports ensemble that, too, can be washed over and over again without shrinking out of size and shape. LANASET* Resin sees to that. For LANASET Resin stabilizes the fibers and guards the natural beauty, texture, and absorbency of wool.

And LANASET Resin has scored another *first*. It has made available, for consumer markets, substantial quantities of shrinkage-controlled

wool merchandise. Right now, quality houses such as Donmoor-Dorbrook, Korday, McGregor, Crestlee and Dorian-Macksoud are offering LANASET Resin-treated garments for fall and winter selling. These garments are identified by the LANASET tag—the customer's safeguard in buying washable woolens.

The story of washable woolens, shrinkage-controlled with LANASET Resin is being told to the American public through various channels, including the September 7th issue of the Saturday Evening Post.

LANASET* RESIN SHEERSET† RESIN AEROTEX† SOFTENER II LACET† RESIN

*Reg. U. S. Pat. Off. †Trade-mark of American Cyanamid Company



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boyhood to manhood...
in the volume market...

Fabrics by

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Leading converters and cutters,
who serve the volume market in
boys' wear and men's wear,
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fabrics . . . spun, woven and
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FABRIC FACT FORUM

Conducted by Dr. George Linton

The elastic recovery of various fibers from strain has been compared. Nylon is the most elastic fiber and shows an excellent recovery up to near rupture. Stretched rayon and flax show high elastic recovery at high stresses, but their elasticities decrease relatively rapidly as strain increases. Silk shows a high degree of elasticity from stresses and strains, although not as good as nylon. Wool and hair show excellent recovery from large strains, but they are inherently weak fibers and show only the same elastic recovery for comparable stresses, as does cotton.

Russia is allocating about four thousand acres to grow approximately seven hundred tons of colored cotton. More than one million yards of naturally colored cotton cloth in dark green, rose and lemon colors may be manufactured. Colored cotton has also been experimentally grown in the United States.

An announcement has recently been made that an American laboratory is planning experiments with textiles from bamboo. Thus far, the main achievement has proven that bamboo can be converted into high grade paper, but because of its high cellulose content, attention is being given to its development into rayon.

In carpet manufacture, the yarn is washed in hank form, and in some cases is dyed without drying. Only after dyeing, which is preferably done in bulk in stainless steel vats, are the yarns dried.

Wool has affinity for dyes and moisture, warmth, softness of handle and felting properties not possessed by any other fiber and these can advantageously be used to secure desirable characteristics in mixtures of fibers. By adding wool to rayon it is possible to obtain differential color effects, to increase warmth and softness of handle, and to give the fabric felting properties which can be used by the finisher to improve its character, for wool and rayon are regarded as complementary fibers rather than competitors.

Water for rayon plants must be free from iron, magnesium, silica and coloring matter. As about 70 pounds of water per pound of yarn are required, the amount of water treated in even a moderate size plant is quite large.

At present, the best dyes for nylon are the dispersed acetate colors. For fabrics such as woven and knitted nylon-mixed fabrics, the disadvantages usually associated with fastness properties of acetate colors will outweigh the advantages associated with ease of application, and increasing attention will have to be directed to production of acid and direct colors to meet all but the highest fastness standards. Vat and azoic colors on nylon prevent marked difficulties in application and, with few exceptions, are very poor in light fastness.

Textile fibers do not absorb moisture from the air at a uniform rate. At first, absorption is very rapid but quickly slows down and the total time required to reach equilibrium should be measured in hours, not in minutes.

Efficiency of a dye cannot be described in any single figure of merit alone; however, in general, it should not be difficult to arrive at an order of preference for a series of dyes which would apply for most purposes.

The finishing of imitation chamois can be accomplished on either a stentor or a cylinder — drying machine; the former cannot be used for shoddy goods. The drying machine must be used slowly because napped goods dry slower than smooth fabrics. They must be kept longer with the heating surface since slow drying contributes to the required soft feel.

A new diaper combines textile fiber and plastics without weaving, and features a fabric which is absorbent on one side and water resistant on the other. It is forecast that this new process is also applicable to dental towels, surgical napkins and bibs. The fabric is reported to have a good two-way strength because the fibers are distributed in all directions, and are cemented with plastic solutions.

When wool is immersed in a solution of silicon tetrachloride in carbon tetrachloride, a vigorous reaction takes place between the water of the wool and the silicon tetrachloride, a siliceous deposit being formed on the surface of the fibers, and a high degree of unshrinkability is thus obtained.

Causes of variations in dyeing rayon do not always originate in the dye house. Factors such as yarn faults, defective scouring, uneven sizing, tensioning defects in spinning, yarn surfaces roughened in processing, rough rods used in hanks and wooden winches, can give rise to differences in physical properties and constitution, which inevitably will be reflected to some extent in dyeing behavior.

The diameter of wool-like Aralac fiber compares with that of short staple American cotton, and blends can be produced on cotton machinery.

A new technique in textile printing consists of replacing back greys with a specially embossed blanket treated with a film of powder to facilitate removal of excess color from printing rollers and the back of the cloth. This process can be used on any standard printing machine by the installation of a blanket washer and dryer.

When mercerized and unmercerized cotton are dyed under the same conditions with vat and direct dyes, the mercerized cotton is considerably darker in shade. This difference cannot be accounted for by the small increase in the amount of dye taken up, but is largely due to a difference in the degree of fiber penetration by the dye. Penetration by the dye, of unmercerized fiber, was complete, whereas the absorption of dye by mercerized fiber was restricted to the surface.

AMERICAN FABRICS KNOWLEDGE TESTERS

Correct answers are printed upside down.

- (1) Which are the 3 chief wool producing nations of the world?
- (2) Which is the chief cotton producing state of U.S.A.?
- (3) What is the oldest textile fiber known to man?
- (4) Silk belongs to what class of textile fiber?
- (5) Weighted silk is a special type of raw silk — true or false?
- (6) Who is called "father of the rayon industry"?

(1) Australia, Argentina, U. S. A., (2) Texas, (3) Linen, (4) Animal, (5) False, (6) de Chardonnet.



THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all throw at Mrs. Consumer words and phrases as selling blandishment . . . all assuming that she knows what they're talking about. Sadly enough, it's gibberish to her. And so writer Cora Carlyle gathered a group of

Q. Just what is a blend and please give a few examples?

A. A blend is a mixture of two or more fibers or filaments in the same fabric, usually for a definite reason. Examples include:

1. If wool is expensive at the time of manufacture, cotton may be added to lessen the cost.
2. Cotton and/or rayon may be added to wool to lessen the scratchy feel that some folks object to, and thus make a fabric suited for warm weather use:
 - a. Rayon: It may be mixed with cotton to give a more luxurious appearance.
 - b. Cotton may be added to rayon to increase the ease of washing.

Q. How much information am I entitled to on a tag attached to a fabric or garment?

A. Well, Cora, my girl, this is certainly a fine question, since it is timely and much discussion is going on anent tags. Mrs. R. F. D. should expect the utmost in a fabric for home furnishing, a garment for herself, the children or even papa, that will remain serviceable, keep its good appearance for a long time, and make her a steady customer in the store where her purchases are made. So, here goes; the tag should specify:

1. What fiber or fiber blend is contained in the material? The heat control on the iron tells you what temperature is safe for the various major textile fibers or filaments. But you cannot use this information intelligently unless you know the fabric and its contents.
2. What special characteristics does the fabric have? A durable glaze? Crease resistance? Water repellency? How shall it be cared for? Dry cleaned? Washed by hand? Washed by machine? Hung in the shade to dry? Ironed on the wrong side? This information should appear on the tag depending, of course, on the particular material and what it is supposed to do under usage; the information on a tag for a mannish-tailored worsted suiting for women's wear will obviously be different from that observed on a slip or a pair of nylons.

Q. What is a fast dye?

A. Strictly speaking, a fast dye is one not noticeably affected during its normal life and use by sun, washing, dry cleaning, perspiration, sea water, chlorine, atmospheric gases, etc. However, in dyeing, the end or terminal use of a fabric is considered and the dye is made fast to the conditions it is

likely to encounter. For instance, a bathing suit fabric (of course this is a mere matter of form and depends on the shape you are in) should be dyed fast to sea water and chlorine; however, it would be unnecessary for an evening dress fabric to possess these qualities.

Q. Why does my husband swear by his tropical worsted suits and complain that his regular suits are too heavy for fall and spring?

A. First of all, curb your husband's swearing. It is not done in mixed company! Tropical worsteds are purposely made of smooth, tightly-twisted yarns. After weaving, there are tiny interstices — (I like that word, I'll have to try it once more) — or openings between the yarns through which the body can breathe, without snoring.

Q. If an article is made of cotton, does it mean that it is always washable?

A. In answer to this question may I say that to be truly washable, cotton should be dyed in color fast to washing, and should be treated for shrinkage. Merely to be made of cotton does not suffice.

Q. What information can I demand from a store concerning the data on a tag?

A. I will tag right along with this one as a follow-up of the previous question. Few tags convey all the information you need; however, some of them do. You have a perfect right to ask the salesperson anything your little heart desires. If he or she does not know, which is often the case, ask to see the buyer of the department. Most buyers know enough about the merchandise in their department to give plausible answers — if they do not know, they will obtain the information sought even if it does take a little time.

Q. If I buy an article of apparel that has a finish on it, is this finish eliminated when I send it to the cleaners?

A. This is a good question. All depends on how the finish was put on or applied. Look at the tag or label on the garment for claims; if they are not there ask the salesperson or the buyer. Too often customers forget to inquire about the surface finish on fabrics or apparel.

WANTS TO KNOW...

typical Mrs. Consumers . . . asked them what they'd like clarified in textile terms . . . and then fired the questions at Dr. George Linton. Here are the first batch. The moral is: Just because you know what you mean, don't take it for granted that the other person does.



Q. What may I do to prolong the life of my little girls' expensive woolen coats?

A. Capitalist, eh, coats! May I suggest that you hang the coats properly after each wearing since hooking them onto the chandelier is not so good. Proper hanging will cause the garment to fall naturally and not mash against other garments. Do not crowd the clothes closet with all those coats, either. Each garment should be hung in a cool, dry, airy place. Protect them from moths and dust. Do not hang the coat or coats in a dampened or wet condition if they became wet from rain.

Brush the coats occasionally and in the direction of the nap but not too rugged a brushing; and, lastly, patronize a good dry cleaner but make sure that he is a good one.

Q. I do not think rayons take color as well as other fabrics — is this true?

A. Sorry, lamb-chop, but there is no reason why rayons cannot "take color" as well as other fabrics — in fact they are famous for their ability to dye brilliantly and in a great variety of shades. The sulpho-resinic-alcohol dyes, the well-known special S.R.A. dyes will dye acetate fabrics in a most brilliant manner; you've seen them in splash and flowered prints. Some of them dazzle you. Remember?

Q. Is nylon the strongest fiber? It seems as if it does not become as "holey" as other fabrics.

A. In answer to this question please be advised that nylon is not the strongest fiber there is but that it has excellent tensile strength and great resistance to abrasion or rubbing.

Q. I have a notion that wools wear better than rayon or cotton. Is this so?

A. The wear that any fabric will give depends upon several factors, such as:

1. The raw material, the construction, the color, the finish. Textiles differ in these four phases.
2. As to color, whether the cloth is dyed or printed will be important.
3. Finish very often makes a cloth although there are some cloths that are dressed-up to kill; they die very soon from lack of good nourishment in the raw material and will not stand up under wear, tear, chafing and friction. You know that you will make a better cake when you use three eggs instead of one.
4. Consideration has to be given as to whether or not the fabric is being used for the purpose intended.
5. Care of fabrics and clothing is essential.

6. Therefore, after perusing the above, you will probably come to the conclusion that it is unfair to make a general statement that the fabric of one type of fiber will wear better than another. OK, Cora?

Q. What is gas-fading?

A. Gases in the atmosphere react chemically on some dyes to change their color. Much technological research is now being done in this field since it is the bane of many manufacturers in some acetate fabrics colored red, blue or purple.

Q. What is there in linen that makes it difficult to iron?

A. One of the characteristics of linen is that it can absorb a great deal of water. In ironing, most of this moisture must be made by heat to leave the fabric, or the linen will not remain smooth. This takes time, effort and a patient use of elbow grease.

Q. My maid wants to know what she is doing wrong that makes an all-white, pure silk blouse turn yellowish after several launderings?

A. First of all, Mrs. J.C.L. where did you get the maid and has she a sister, you lucky girl, you! I thought maids today could do no wrong. However in answer to your query please be advised that the natural color of silk is a light ivory or cream. It has to be given a bleach or even dyed to the white. Added to these, silk has the tendency to turn yellowish in hot water, or under the effects of a hot iron, or with age.

If your maid is washing the silk correctly, then she is doing no wrong. Incidentally, there are preparations on the market to whiten silk.

Q. Just what is an American linen?

A. An American linen is a fabric made from flax grown in either North America or South America, then woven, finished, and dyed in this hemisphere.

Q. Is it right for the manufacturer to place a guaranteed washable label on a garment and then have the trimmings run? Is there a solution to this problem?

A. This is a "longie." A guaranteed washable label on a garment should mean that the fabric and all the trimmings, gingerbread and what-have-you are washable. However, many fabric manufacturers make washable fabrics, furnish labels, but then have no control over the actual cutting-up and trimmings. But, hold on, dear: the problem is solved by a few progressive manufacturers, and more would do so if the store buyers and customers would insist that the label guarantee everything. So, speak right up and the line forms to the right.



Man's bow tie and shirt — so much in evidence on the younger set — with her formal riding attire.



The young lady sets off her jodhpurs and glen plaid jacket with a man's wool tie and a white shirt with a regular collar.



A short Guatemalan jacket with green corduroy slacks.



Miss Wessey of Nornay Saddler fame poses for us in a tweed jacket worn with traditional riding stock. The men wear shetland jackets.



A group of spectators relax in the stands while enjoying the ring action. Note the tattersall waistcoat on the girl at right.



The girl on the car wears a man's shirt and solid color man's tie with riding pants . . . the man at the left, a salt and pepper, tweed jacket.



Left, a 1 x 1 Shetland jacket completes his formal riding attire. His companion wears a wool glen plaid skirt, cashmere sweater.

At right, the very popular bow tie and white shirt are worn with formal riding attire. Tweeds and plaids predominate.





Wide pleated flannel skirt and striped blouse, cinched off at the waist by a wide leather belt.



At left a 3-button single-breasted Shetland coat and flannel slacks. His friend has on riding clothes, pork pie hat and a bow tie.



Black sweater and white skirt adorn the lady while her companion wears a tweed jacket and flannel slacks.

These are the fashions currently worn by the Horsey Set . . . the pace setters who determine the classics for a generation.

The fashions *they* wear . . . in the fabrics *they* select . . . become the mass sellers throughout the nation. Photos taken by American Fabrics staff at the Stony Brook Hunt Meet.

(more on next page)



This spectator wears cotton chino pants and glen plaid jacket, and his friend, a subdued glen riding coat.



Both girls on the fence show the trend toward adopting men's shirts and ties for formal riding clothes. Note that one wears a bow tie . . . the other a man's four-in-hand.

Both men and women spectators went in heavily for tweeds.





Mr. and Mrs. William Brainard Jr. consult the program. Note the new country length in Mr. Brainard's flannel suit.



Mrs. Stephen Laddie Sanford in a print which reproduces millinery fashions of several decades.

(Below) Typical classics: the simple black dress for women; the light flannel jacket and grey slacks for men.



Mrs. Dodge Sloane in a perennial winner . . . the allover floral print crepe. The man at the right: a double-breasted grey flannel . . . a classic for the past ten years.

Pace Setters for Fashion (continued)

Saratoga in late Summer brought high society out, dressed in fashions which will make a marked impact on the mass taste for the coming season. Whatever is worn by women like Mrs. Dodge Sloane, Mrs. Edward Cavanagh, Mrs. Laddie Sanford, Mrs. William Brainard, Mrs. Elizabeth Graham . . . through the media of movies and roto section . . . impress and create a desire-to-copy among the millions. Watch these people for the fashion winners of the future!



In both of these pictures, the vote was equal between plain color crepe and novel prints. Mrs. Edward B. Cavanagh, at right, repeats the dress print in her hair-scarf.



Mrs. Elizabeth Graham (Elizabeth Arden) plays perennial checks across the board.



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American Fabrics Forum

THE NEXT FIVE YEARS IN TEXTILES



By DR. MARCUS NADLER

*Professor of Finance, New York University, and
Economic Consultant to Chemical National Bank, New York*

The outlook for the textile industry may be divided into two separate periods; namely, the immediate outlook which may be termed the boom period, and the long-range outlook. The output of textiles during the past seven years may be seen from the following table.

Broad Woven Goods Production —							
	(Units are Millions of Linear Yards)						
Fabric Type	1937	1939	1941	1942	1943	1944	1945
Total Cotton Fabrics	8,661	8,287	10,432	11,108	10,573	9,547	8,724
Rayon, Silk, Nylon and Related Fabrics							
Sub-Total Rayon Fabrics	903	1,341	1,655	1,586	1,578	1,603	1,549
Sub-Total Silk, Nylon, etc.	128	69	55	67	79	83	65
Total Rayon and Related	1,031	1,410	1,710	1,653	1,657	1,686	1,614
Woolen and Worsted Fabrics							
Sub-Total Apparel	313	321	—	457	440	439	403
Sub-Total Non-Apparel	56	51	—	71	96	87	93
Total Wool Fabrics	369	372	520	528	536	526	496
Grand Total Cotton, Rayon and Wool Fabrics	10,061	10,069	12,662	13,289	12,766	11,759	10,834

Source: Rayon Organon, April 1946, page 61.

Notwithstanding the tremendous output of all kinds of textile goods during the past few years the demand is still greater than the supply. Prices have increased and this tendency may continue for a short period of time. How long present boom conditions will last is impossible to predict and will depend primarily on the movement of prices. The best estimates available vary from six to nine months. Most observers believe that before nine months have passed the present boom in the textile industry will have come to an end and that the sellers' market will be converted into a buyers' market with prices lower than at the present time.

The end of the boom in the textile industry is not likely to be accompanied by as sharp a break in prices or in production as occurred in 1920 unless present prices increase much faster. If this should be the case the boom period will be of shorter duration than indicated before and the decline will be much more pronounced than is generally expected. The present situation is a passing phase and is not expected to last indefinitely.

The Long-Range Outlook

The long-range outlook for the textile industry (i. e., for the next two or three years) is on the whole favorable. This conclusion is based primarily on the size of the national income, on employment conditions and on the standard of living of the people. The national income of the United States at present runs at the rate of about \$160,000,000,000 per annum. How large it will be in the next two years is a matter of conjecture. It is, however, certain that it will be substantially higher than that which prevailed prior to 1941. The standard of living of the people as a whole has increased. Wages have risen materially and it is certain that there will not be a decline in the hourly wage rate. With a higher national income and standard of living, production and distribution of textile goods in the future are bound to be higher than prior to 1941. Again estimates vary but the most conservative observers believe that the production and distribution of textiles in the so-called post-boom period will be between 15 and 25 per cent higher than during the pre-war period.

While the outlook as a whole is satisfactory, the textile industry will be confronted with a number of problems peculiar to itself and unrelated to general business conditions. New textile fibers have appeared on the market and others will make their appearance in the future in increasing quantities. These new fibers will be used for apparel as well as for industrial purposes. Since prices of natural fibers have increased much more sharply than synthetic fibers, primarily because of the pressure of the farm bloc, a price readjustment is bound to take place and synthetic fibers will make considerable inroads into the use of the natural product. Substantial competition will be encountered among the various fibers for personal as well as industrial use.

The productive capacity of the industry is bound to increase primarily because of the introduction of new machinery and equipment. Great efforts are being made by the industry as a whole to offset the increase in the cost of production (notably wages) by increasing productivity of equipment and machinery. Orders for new machinery are substantial and deliveries are increasing. Since the new machines are more efficient than the old ones they will not only bring about an increase in output but also a reduction in the cost of production.

Integration Affects Markets

The industry has witnessed considerable integration, vertical as well as horizontal. Methods of distribution have undergone considerable changes. Many of the mills which entered the selling field for the first time concentrated primarily on large unit consumers such as mail order houses and chain stores. A decline or cancellation in orders by the latter would place these mills in a rather difficult position and might lead to a temporary disorganization in the markets.

Great efforts will be made to cut the cost of distribution. While the vertical and horizontal integration which took place during the war was determined primarily by the desire to assure sources of supply, it is bound to lead to a reduction in the cost of distribution. This will be absolutely essential because competition in the textile industry is bound to be very keen. Once the supply of durable goods increases, the family income dollar will be used more and more for the purchase of commodities which have been scarce during the past few years. Many far-sighted leaders in the textile industry realize that the possibility of realizing substantial earnings out of low-cost labor is a thing of the past, that labor costs will remain high and that unionization in the industry will continue. Only through a reduction in the cost of production and distribution will the individual concern be able to assure itself a satisfactory return.

CONCLUSION: *The present boom in the textile industry is not likely to last long and will undoubtedly taper off within the next year. The long-range outlook for the industry is good primarily because of the favorable outlook for business in general. However, a number of problems will have to be solved by the industry in the immediate future and competition is bound to be keener than ever before. Those concerns which have made plans to reduce their costs of production and distribution, however, may look forward to a number of fairly prosperous years.* — Marcus Nadler.



Here in the Good Housekeeping Textile Laboratories, fadeometers are used to investigate fabrics for adequate resistance to sunlight.



The Good Housekeeping Textile Laboratory's breaking-strength machine is used to determine the strength of woven fabrics; the effect of soaps, bleaches, and chemicals used in laundering.

The launderometer in our Textile Laboratory investigates the color-fastness of fabrics to laundering.



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We give this seal to no one; the product that has it, *earns it*

The right of a fabric to use the Good Housekeeping Guaranty Seal is not easily won. It cannot be bought. In our Textile laboratory fabrics go through their paces, may be examined for color-fastness, shrinkage-control, thread construction, crocking, breaking strength.

Only fabrics that we are willing to back with our own guaranty are accepted for advertising in Good Housekeeping and have the right to use the Good Housekeeping Guaranty Seal. The 8,400,000 readers of Good Housekeeping know this. Many of them rely on the Seal as a buying guide for everything from fabrics to food.

The Seal has helped move mountains of merchandise, helped many a manufacturer establish a brand name.



Good Housekeeping

The Homemakers' Bureau of Standards

American Fabrics Forum



WHICH FABRIC NAMES WILL SURVIVE THE TEST?

We wonder, when we review the development of certain fabric brands over the past six or seven years, whether their owners have any real . . . and sound . . . concept of what a brand means. In many instances it appears that a certain expenditure in consumer and trade publications is all that is required to establish a branded fabric.

The oldtimers in the industry wish it were as easy as all that. Some of them spent into seven figures during and right after the last war . . . yet their names did not protect them against the ravages of the early 30's. They know now . . . they wish they knew then . . . that selecting and promoting a brand name are the tail of the dog.

It is the product and the policy behind that name which determine just how long and how effectively the trade and the consumer will remember it. It is the intangible but all important element of goodwill which decides whether a brand survives at a profit or becomes another football on the gridiron of cut prices.

When fabric production once again parallels demand, we predict a dismaying washout of many fabric labels which the trade knows today. It will come about not because the owners of those labels have suddenly decided that the brand policy does not pay . . . but because the cutter, the retailer, the consumer will flock in headlong rush to the labels which all during the recent years meant complete satisfaction. Repeat, please: *complete satisfaction*.

And what does complete satisfaction mean?

It means that the fabric with your

name on the selvage was the best available fabric in its quality and price field . . . and not the lowest quality or highest price you thought you could get away with.

It means that the fabric to which you signed your name was distributed as fairly as the rules of good business suggested . . . and not where you could get the greatest splash of free advertising in exchange.

It means that your brand was confined to the firms with which you did business before the mad rush . . . and was not diverted to firms away over your head for mythical prestige.

It means that the apparel manufacturer could cut your fabric to his standard pattern . . . without worry over unexpected shrinkage; could drape it into intricate styles . . . without worry as to whether the seams would hold; could guarantee it to his customers . . . without hedging and without fear that his receiving room would some day be crowded with returns.

It means that the retailer could sell garments made of your product without hesitancy, without reservation, without qualification. It means that the consumer got what he expected . . . even under the difficult conditions to which the fabric weaver and converter were subjected and are still being subjected.

It means, in short, complete satisfaction. *Complete satisfaction*.

The textile firms which delivered that commodity with every yard of their fabrics need have no fear for the future of their brands. Theirs will be the brands of tomorrow. The others . . . the people who were opportunists pure and simple? Why waste time on second raters?

AMERICAN FABRICS KNOWLEDGE TESTERS

The answers are printed upside down

- (1) To the Hindu it means "spotted"; to the American housewife it means window drapes, slip covers and now dresses.
- (2) Tallyho! if you get this one: it stands for the hunters riding to the chase.
- (3) The clergy likes this fabric for warm weather wear, so the French called it "cloth of summer."
- (4) This one took its name from the French for soft or spongy.
- (5) Name the fabric which means a silk handkerchief in French.

(1) Chintz, (2) Coverlet, (3) Drap d'Ete,
(4) Eponge, (5) Foulard.



"IMAGINEERING"

by California Fabric Company

California Fabric Company was inspired to "Imagineering", (a combination of imagination, engineering and art) in the creation of new fabrics for the ever increasing consumer demand for California created textiles.

New designs, utilizing rich California colors have characterized our first seven nationally advertised fabric presentations—California Colorama, Calexico Colorama, Suami, Tecalaine, Jigger, Fairway and Paddock Stripes.

Each cloth is custom-controlled in its dye and finish by skilled artisans, to obtain the most suitable textures for individual California fashions. The quality and integrity of each fabric has been maintained or improved despite prevailing difficulties.

It is the aim of California Fabric Company to continue the "imagineering" of original, versatile weaves bringing the freshness and romance of California to the fashion-buyers of the globe.

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American Fabrics Forum



WHAT CHANGES IN FABRICS WILL THE AGE OF TRAVEL SUGGEST?

Do you know how many people will take to trailers . . . and the type of clothing they will need? What fabrics will be needed for cruise wear? for winter sports? Isn't this the time for travel-fabric research?

One of the important factors included by economists in their projection of future business conditions is the question of tourist travel. Without stepping into the ramifications of pleasure travel, we feel it relevant to bring out a few points about the effect of travel on the national . . . and international . . . well being.

This country is some 12,000,000 new automobiles short of its current requirement, and yet certain States are already reporting a pleasurable upswing in taxes collected for licenses, gasoline and road tolls. Roads which had to be neglected during the war years are beginning to be repaired . . . express highway plans shelved for the duration are being taken down, dusted off, and enlarged in scope. Families are taking to the road again . . . and spending money while they do it.

Southern resorts were jammed last winter. They anticipate an even greater rush to the sun this winter. Many thousands who couldn't get away last year, or during the war; many more thousands who couldn't get rail or bus transportation . . . are this year planning a Southern vacation. The rails and the bus lines won't be able to accommodate many more than they did last year; but new cars are beginning to roll off the assembly lines, and they will head South.

Have you tried to get accommodations on a boat to Bermuda, Nassau or the West Indies? Lists are jammed; have been filled for months. Airlines already report heavy advance bookings to resorts in the Gulf Stream and Caribbean area . . . in fact, trips to South America are becoming commonplace to Americans in search of new places to visit with their new found spendable incomes. Steamship lines are scurrying madly to regain and refit vessels used during the war for ferrying men and munitions . . . so they can reap the rich harvest of Americans who want to take an ocean trip.

Try to get to California; or to the Canadian Rockies. Once there, try to get hotel accommodations. The same story: sorry, booked for months ahead . . . try us again sometime next Spring.

People are on the move. They have the money to travel; the urge to see new places, new faces . . . and this is good for the nation's well being. It puts more money into productive circulation. It makes money make the rounds . . . using up goods and services, breeding production of more goods as it changes hands.

What does this mean to the maker or processor of textiles? It can mean either just another vague market for the consumption of his goods . . . or the opportunity to style a product specifically and profitably for a major market.

It would be simple to take the attitude that sportswear manufacturers did well enough with the available types of cloths during the past five years . . . but it is our feeling that the mill which adopts this attitude will be shutting the door in its own face.

We believe that mills will be smart to take a scientific interest in tourists; that just as fabrics are put to heat and tensile and color tests, they should be put to travel tests. Will this fabric be well suited to its specific purpose . . . whether a romper for the younger generation, slacks for the miss, fishing trousers for the head of the family, or a dirndl for the woman at the wheel of the car?

Is it intended for toughness or for effect? For lounging, for roughing, for wet weather or dry? How much sun will it have to stand . . . and how much tubbing?

How many people are heading where in the next year? How many South, how many West or North or asea? What types of clothing will they need? What extras can they be sold? What are the fashion trends . . . in line and color as well as fabric?

It seems to us, if we were making or selling fabrics, it would be good sense to ask these questions . . . to get the answers . . . and to plot our production against them.

We are headed for an age of travel; much more extensive in scope than Americans have ever enjoyed. It is up to the individual textile producer to decide what portion of this lucrative new field he would like to tap.

AMERICAN FABRICS KNOWLEDGE TESTERS

The answers are printed upside down

- (1) It's a sheer dress goods fabric; it has a fleecy surface; and it's named after a bird famed in literature.
- (2) The Scots wha hae wi' Wallace bled, in a famous battle against the British early in the 14th century, knew this tweed's name well.
- (3) A face-finished fabric that looks so much like the fur of a certain animal, it carries the same name.
- (4) First it was made in England; then it was made in this country, and it's a low priced carpeting.
- (5) The face of this fabric curls, so the French use the word which means "to buckle or curl."

(1) Albatross, (2) Bannockburn, (3) Beaver, (4) Axminster, (5) Boucle.



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American Fabrics Forum



A PLEA FOR LIGHTWEIGHT CLOTHS

Why Can't Men Have Lightweight Clothing?

... Asks Fashion Writer J. V. D. Carlyle

One of my friends hasn't bought a regular weight suit in over a decade. He wears tropicals all year round: light shades for warm weather, dark shades for cool months.

Another friend tells me he wears tropical weight dinner clothes right through the year. Even in winter. Why, he asks, load yourself down with a 15- or 16-ounce suit for dancing if you step out of a heated house into a taxi and then into a heated hotel or night club?

Two men don't make a trend, but remember that every revolution started in one man's mind . . . and, believe me, a great many more than two men are ready to revolt against tradition in the matter of heavy suits.

The clothing industry . . . and woolen mills . . . laid the blame for the demise of the spring suit business on the upsurge in sportswear. I don't think that's all there was to it. I think that if men had been given more sensible, lighter weight clothing for spring . . . they wouldn't have gone over to slacks and jackets in such a hurry and in such numbers.

In the months just preceding the outbreak of World War II, I recall with pleasure the experience of feeling and seeing samples of suitings from fine mills. What gave me such pleasure was not the fine texture, finish or patterns . . . but the *light weight*.

It seemed that at long last the dream of every male . . . clothes to fit today's conditions . . . would be realized. But the war intervened, and mills laid away their dream fabrics to concentrate on the job of outfitting some twenty million men and women fighting the war on our side.

Well, the war's over . . . and where are those lightweight woolens we men were promised as a reconversion measure? Will American mills be first to put American men's clothing on a sane basis . . .

or will our wonderful ingenuity and productive genius be subordinated to imports from overseas?

As I see it, there is as much reason for any American man . . . in any community north or south of the Mason-Dixon Line . . . to be weighed down by 15- and 16-ounce suitings as there would be in putting coal stoves back into street cars.

Aside from the man whose work demands that he work out of doors in bitter cold weather (and even he can be better protected by lightweight fabrics in layers than by one heavy cloth) there is really no sensible reason why our male population cannot be well dressed, more comfortably dressed and as healthfully dressed in wool fabrics weighing from 9 to 11 ounces.

Two decades back, men had to walk to work, or had to ride in open sleds or on open trams . . . and they wanted heavy suits. Today they ride in closed autos or street cars; work in heated offices . . . and the extra weight of heavy suitings adds nothing but bulk.

I have seen samples recently of some suitings from Great Britain which are along the right path. True, the mills overseas haven't yet developed our American production methods or attained our production limit; and so the first invasion force of British lightweight cloths will be merely a token gesture. But if we delude ourselves into thinking that we can take indefinite time to match, to surpass, British developments . . . we may be in for a rude shock. For in a recent trip abroad I have discovered that Britain's textile industry, in rebuilding, is utilizing not only newer equipment but newer technology . . . and they add up to volume production.

American men are waiting for lighter weight clothing. Manufacturers and retailers are eager to have it to sell. Now it is up to American mills to produce it. — JVDC.

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American Fabrics Forum



DRAWING TALENT TO THE INDUSTRY

Ten years ago it must have been disheartening to the leaders in the textile industry to note the very low percentage of young men and women of talent who came into the field. We recall, distinctly, conversations we held with youngsters who were obviously cast for the fabric business; we recall, too, their reasons why they looked elsewhere for careers.

Ten years ago the textile industry was producing generally without profit. Few and far between were the mills or converters whose books were not spattered with red. The hum of the spindle was a tune of money losses . . . the faster they worked, the more money the mill lost.

Small wonder then that young people seeking a field in which to settle should avoid one in which the outlook was so dismal. But today the picture has changed financially. Mills are universally in excellent fiscal shape; converters, despite integrated setups and vertical setups, are well financed. The future looks even brighter, with more liberal price ceilings granted down the line; with a vast backlog of consumer needs still to be met.

Men of talent, men of administrative ability can enter the field with the assurance that their efforts will be adequately rewarded, that not only can they get places in the sense of not being part of a static situation, but that the existing opportunities for combining administrative and creative abilities are unexcelled in this particular industry.

Yes, the textile industry . . . from spinner to converter . . . can now offer lucrative employment and a bright future to young people. But what is being done to win them over? What can be done?

The three cardinal points of interest evinced by these people in our conversations have been:

1. What future can I look forward to?
2. Will the work allow me to express myself?
3. Will I be part of something important?

We know of no other field which has more to offer, on all three counts, than has

the textile industry. What future can these young people look forward to? How high is the sky? There is no limit beyond that which the individual would put on himself. The reward for talent, for ingenuity, for hard work is swift . . . and generous. What more assurance is needed?

To the young man or woman of creative instinct, the art aspect of the textile industry can be made alluring . . . more alluring than commercial art, if the individual combines the practical with the pure. In an industry alive to ideas, dependent on ideas . . . the youngster with an instinct for line and color can feel as much at home as in an atelier. Andrew Fletcher of Saltoun preferred making the songs of a nation to its laws; many a youth of today would be content to create the fabrics which wrap our way of life.

To the youngster who is moved, as young people frequently are, to be part of an important movement . . . the textile industry has much to offer. For, second to food, this is the most important field of human endeavor. This is the industry which pro-

vides us with cover from the moment of birth to the last living breath. This is the industry which makes life more comfortable, more attractive, more livable; which provides bread to countless millions, from the forests and the cotton fields to the clerk in the retail shop. Is this not important enough a work to satisfy the inner urge of anyone?

These are the answers which can be, *should* be given to young people on the threshold of choosing a life work. These are the answers which, given properly and at the proper moment, can sway many a talent to the textile industry in one of its multiple facets. We should like to hear them presented to students of art; of engineering; of science . . . at the moment when they are about to cast the die.

We believe that if this is done; if the opportunities for cultural as well as financial growth are convincingly portrayed and if youth is convinced it is on a winning team . . . the textile industry will gain a wealth of talent.

AMERICAN FABRICS KNOWLEDGE TESTERS

Match the correct questions and answers by number.

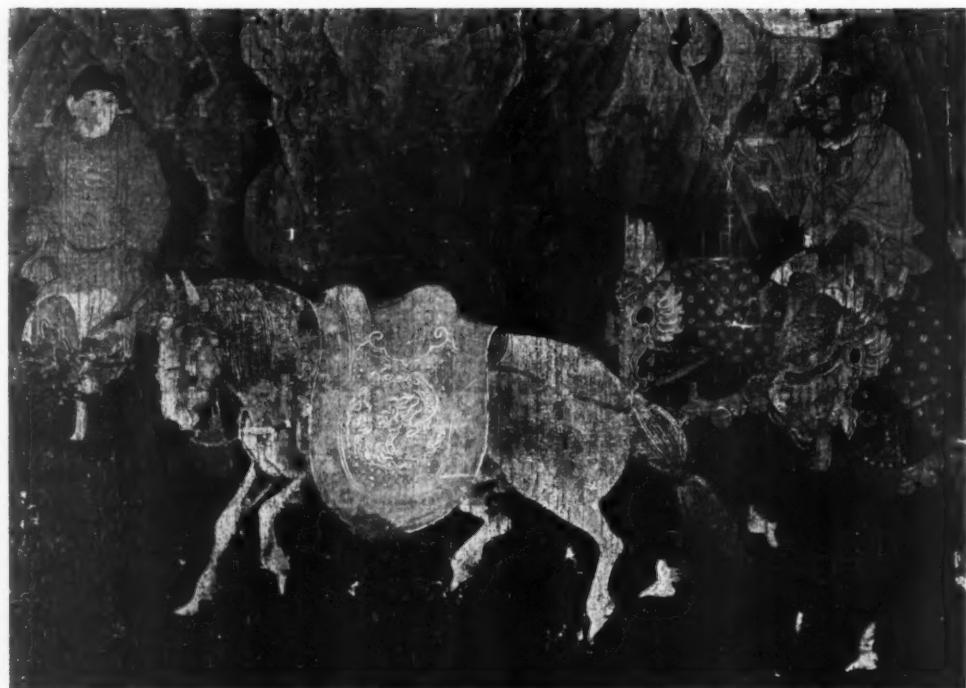
.....Nylon	1. Tennessee Eastman Cellulose Acetate
.....Vinyon	2. Protein fiber
.....Fiberglas	3. Also known as Controlastic
.....Lanital	4. Used for tooth brush bristle
.....Soy bean fiber	5. Fireproof curtain fabric
.....Teca	6. Made by American Viscose Company
.....Avisco	7. Forerunner of Aralac
.....Rolled latex	8. Made from vinyl resin

Nylon 4, Vinyon 8, Fiberglas 5, Lanital 7,
Soy bean fiber 2, Teca 1, Avisco 6, Rolled
Latex 3.



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Jane Seymour by Holbein



CHINESE, EARLY SUNG DYNASTY:
TRIBUTE HORSE, PAINTING ON SILK, XI CENTURY



FROM A NINE year old's sketchbook . . . Each horse is a stylized design by itself. The artist's avoidance of detail in favor of simple line captures the essence of action.

THE HORSE . . . A FABRIC THEME THROUGH THE AGES

Among the more stimulating of the countless thousands of decorative themes chosen by man in the long years of his history have been his impressions of the horse. Appearing in a wide variety of expressions — painting, sculpture, carving, ceramics and textiles — the horse in all its impressive grace has been a fascinating subject for the world's craftsmen and artists. No matter its location, whether in the virile West or the exotic East, the horse exercises a curious attraction for the artistry of man. In fabrics, the

horse as seen through the ages is a magnificent decorative theme.

American Fabrics, dipping into the heritage of civilization, has found odd and spectacular treatments of the horse. For the fabric designer seeking an exciting theme, these variations on the horse offer an unusual opportunity. The material shown in this article has been made available through courtesy of the Metropolitan Museum of Art and the Brooklyn Museum. (Please turn page)

THE HORSE may be represented in many ways. Left, a Spencerian horse, free hand on linen; center, a Russian wood block cotton print and right, a 19th century colored bead bag.





ALTAMIRA caveman painted this fascinating figure.



Design fantasy on 8th century B.C. Greek vases.

MODERN? 800 B.C. dates this Greek geometric horse.



The Horse — A Fabric Theme Through the Ages (continued)

The horse left its imprint in the creative art of almost every era. From the time the Spanish caveman mixed his orange brown paints and drew his crude pictures of life around him, the horse has found its way into human creative consciousness. Each and every artist — Caveman, Christian or Pagan — who has given the world visible evidence of his work has unknowingly bequeathed superb decorative motifs to today's fabric designer.

These pages on the horse as a decorative theme cover man's art since the days of the caveman. The heritage of western and eastern civilizations has been culled to show how well the designer of today, given the splendid facilities of our contemporary museums, can study and profit by the work of his forebears.



AN UNUSUAL and exotic creature is the horse figuring in this woven 18th century Chinese fabric pattern.



ANCIENT cultures like the Coptic of Egypt incorporated mounted chargers in their hanging designs. This 8th century A.D. portion shows the attention to detail given by these craftsmen whose work is treasured in museums everywhere. Their refreshing approach to the horse idea makes this selection interesting. (Please turn page for more.)



ALTHOUGH this pattern is 18th century Greek in origin, it shows the influence of the Near East.



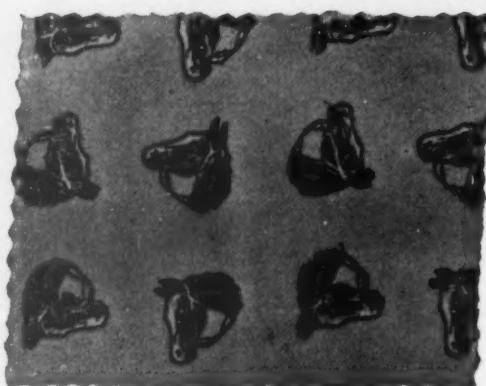
THIS 17TH century French satin fragment emphasizes superb spacing of a horse design motif.



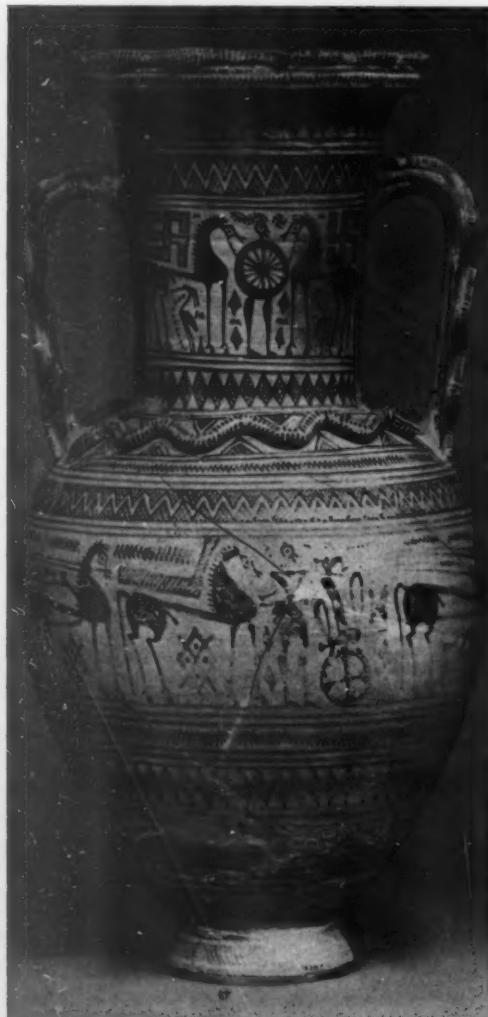
NO MORE delightful early American design inspiration can be found than these mid- 19th century horses.



THIS 5TH century B.C. Greek bronze horse's head could serve as the theme for the swatch below.



A TIE FABRIC favorite, the horse is an effective pattern.



DEEP CHESTED stallions shaped in the Greek geometric period make fascinating decorations on this 800 B.C. vase.

The Horse — A Fabric Theme Through the Ages (continued)



18TH CENTURY Russians maintained the character of their weave with these beaver-tailed horses.



A MODERN American steeplechase design by Foreman Fabrics

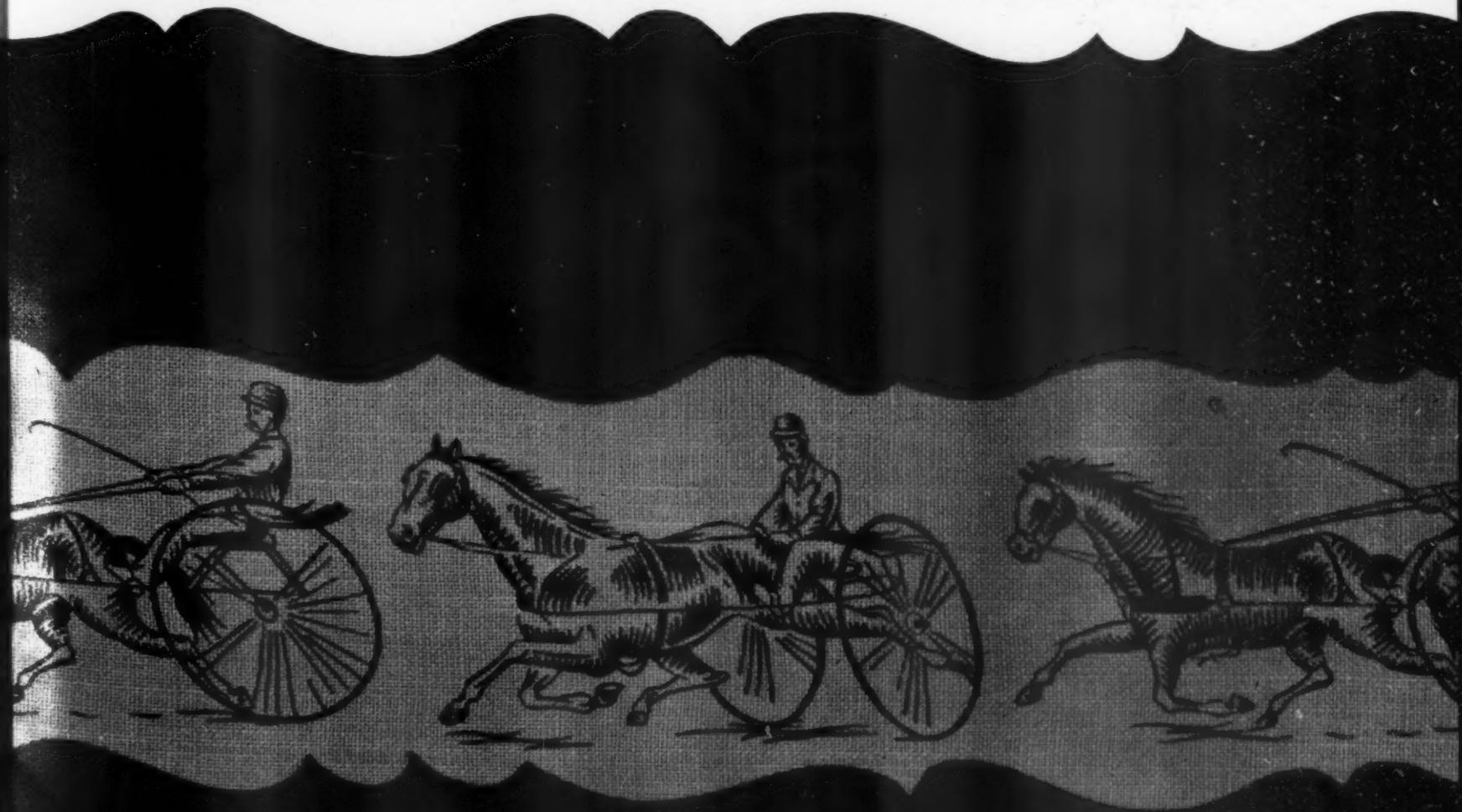


ALTHOUGH THIS Egyptian tile painting was made about 1400 B.C., its treatment of the horse and chariot bears a striking resemblance to that used in the Crown fabric to the right.



YOU CAN PICK the civilization and the horse will appear in its art. This 6th to 8th century Syrian silk weave pictures the hunt.

AMONG THE MODERN fabrics, spun rayon lends itself particularly well to prints. Nineteenth century sulky races as pictured below are glorifications of the American trotting horse.





ABOVE: Jumpers on wool challis.

BETWEEN: Head-on view of 525 B.C. Grecian chariot team.



WONDERFUL pen and ink quality designs are the decoration on this early Cyprus vase.



THE PLATE above is Grecian at first glance, but it is definitely contemporary western. At right, Toulouse Lautrec's, "Le Jockey."



DOMINATING this Egyptian tombstone painting of 1500 B.C. is a spirited horse. The deer shown are in themselves an excellent pattern.

The Horse — A Fabric Theme Through the Ages (The End)

American Fabrics believes in design inspiration. These pages which reveal the horse as a constantly recurring theme in the artistic work of man are, in a small way, proof of this fact. The technique of the ancient craftsman can well be utilized as a source of superior contemporary effort.

Consciously and unconsciously, much of our design today stems from ideas in the past. Contemporary patterns can be found presented in bygone centuries. The technique of today must be to recognize such phenomena. Better yet, it is desirable to put the past to work for the present. The beauty is there. The result is what we make it.



PICASSO-LIKE HORSES like these are not the sole property of the Spaniard. The unusual perspective shown here is found on an Attic amphora of the 7th century B.C.



AMERICAN designers use the horse in fabrics continually. Here, by means of simple and suggestive lines, the gaiety of the circus horse and rider is captured.



ENGLISH PRINTS furnish fascinating themes for patterns today. Stagecoach teams like this one always make popular subjects. The entire picture is a typical fabric print.



Next Issue, Spring 1947

AMERICAN FABRICS

Among the numerous editorial features which will total close to a hundred pages of information of help and inspiration to the textile industry and allied fields, you will find these stellar features:

PORTFOLIO OF 1947 FASHION FABRICS

Selected by eminent style authority Tobé for their importance in the feminine world of fashion

METALS IN THE FABRIC PICTURE

Spinning the yarn of how underground sources are now supplying some amazing new fabrics

RETURN TO THE MUSEUMS

But this time we go with famed fabric stylist Brookes Cadwallader and watch him translate ancient art into modern fabric design

SELLING FASHION BY THE YARD

As done by one of America's great stores; contrast with piece goods selling a decade ago

THE FLOWER AS A DESIGN MOTIF

Traces the use of floral art through the ages and in countless forms

THE AMERINDIAN AS A TEXTILE TECHNICIAN

Research shows that long before the white man traveled below the Rio Grande, a full-fledged textile industry thrived

DESIGNS MUST BE GEARED TO AGE GROUPS

A fertile field for specialization lies in the knowledge of each group's wants; case history of one fabric firm

LOOSENESS OF DESIGN

A strong influence in modern painting, which should be studied by textile designers

FASHIONS IN FABRIC FOR MEN

Selected and highlighted by Henry L. Jackson, style leader

WHERE DOES SILK STAND?

Analyses the status of silk production, silk pricing, silk in fashion

TIME TESTED CLASSICS

Brings to the forefront fabrics commonly classed as staples and shows how they can be revitalized

WOOL IN SIX DIMENSIONS

Treats with new developments in wool, and shows how it is now being used in new ways

THE AMERICAN LACEMAKER

Shows great ingenuity in developing machines which rival foreign handwork

Plus another economic study by Dr. Marcus Nadler; a second challenging color study by Howard Ketcham; more of Cora Carlyle's provocative questions on behalf of the consumer . . . Dr. George E. Linton's lucid answers . . . and many more feature editorial features worth your reading time.

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FOR THE FIRST TIME...

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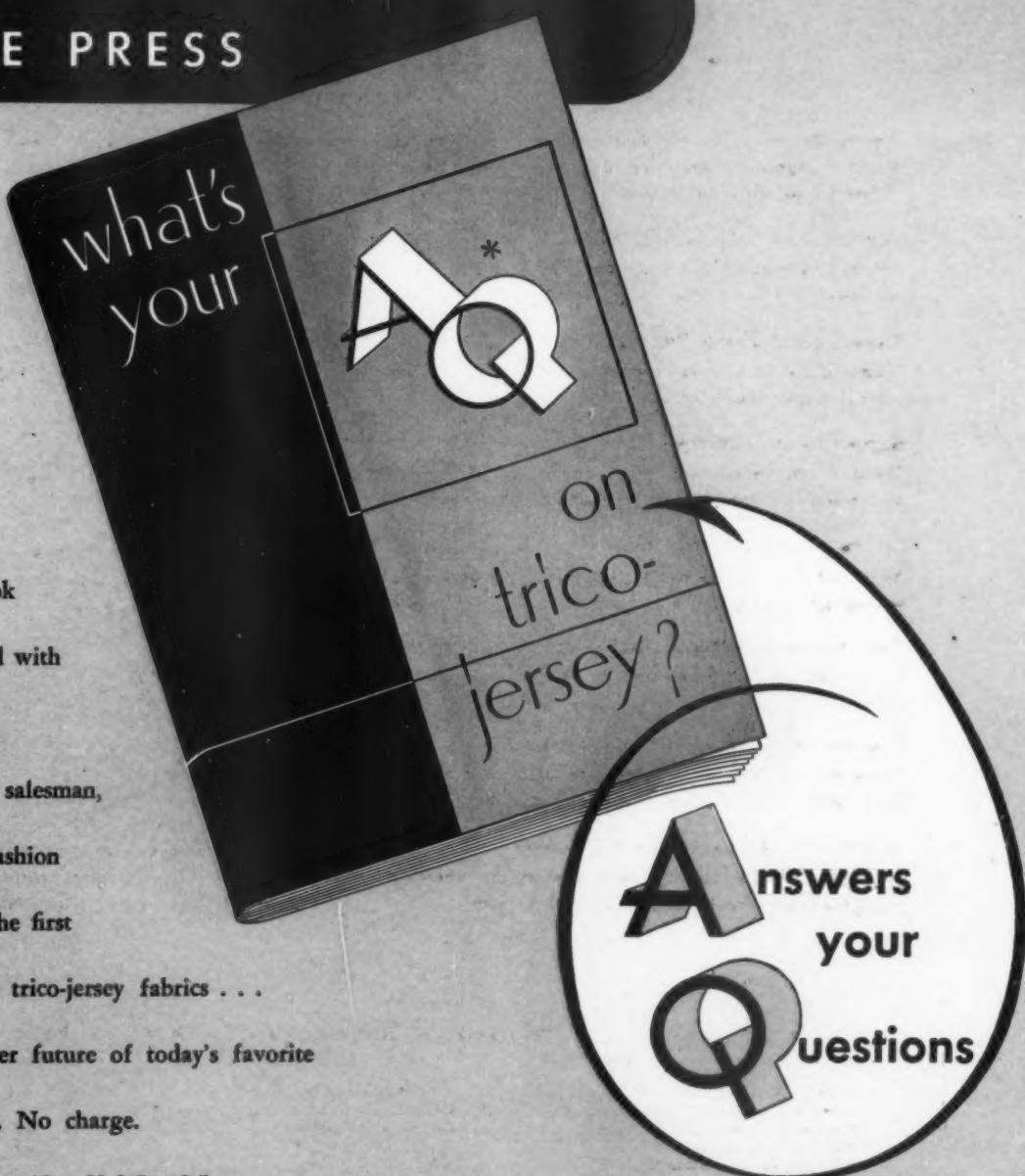
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Even if it takes midnight oil, this new book

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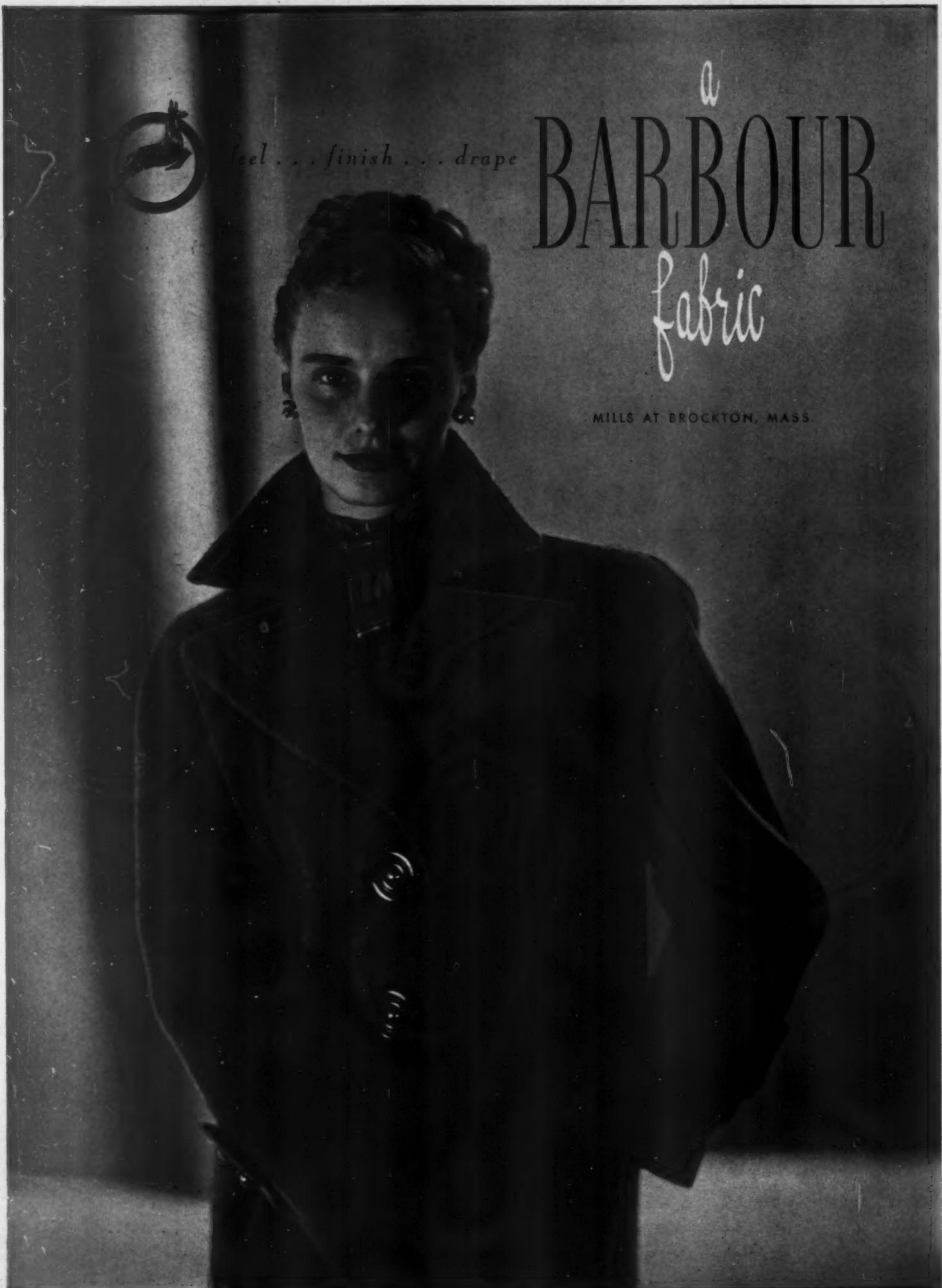
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